

Theater Business Holds Up Under War Strain

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE

APRIL 6, 1918

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

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UNPRECEDENTED THEATRICAL YEAR CONSIDERED AS SATISFACTORY

**Managers Display Energy and Resourcefulness in Coping with Unusual Situations—
150 Productions Staged to April 1, of Which a Dozen Are Conspicuous Successes
—Severe Depression Looked for When Heavy Casualty Lists Come in**

With the passing of Easter the theatrical season may be said to be entering the home stretch. Traditionally, spring is the period of revivals and trial productions of plays destined, if circumstances favor, for Broadway presentation during the succeeding season.

The theatrical season of 1917-18 is an unprecedented one in many ways. When the producing managers began their activities last Fall there existed considerable doubt and hesitancy concerning the advisability of carrying out the plans contemplated. What effect would the entrance of the United States in the war have upon theatrical business was a question upon which no one ventured an authoritative opinion. And when the Government instituted an admission tax of 10 per cent upon all amusements the anxiety and confusion of theatrical men increased to greater proportions than ever before.

Managerial Energy and Resourcefulness

However, there was apparent no indication on the part of the managers to curtail their activities. Indeed, with characteristic energy and resourcefulness they decided to go ahead with their plans in much the same manner as the year before when the war had not engulfed us and the country was at the height of a tremendous—and quite abnormal—prosperity.

The occasion is now at hand to consider in retrospect the conspicuously outstanding features of the first theatrical war season, and it must be said in all truthfulness that the theater managers have again demonstrated their ability to adapt themselves to the most distressing conditions. With no precedent to follow, no experience by which to profit unless they take into account the circumstances which have existed in England—and the conditions there are greatly different—the managers have furnished fresh proof that in business capacity and versatility they are to be classed with the leaders in industry and manufacture. With no spirit of chauvinism one can declare that the American theatrical manager has become a master business man, and one to be reckoned in any study of business enterprise on a large scale.

150 Productions to Date

As a proof that he has pushed ahead in the face of seemingly insurmountable obstacles he can point to the record of 150 productions, including revivals and one-act plays, staged to April 1 on Broadway this season. This is a larger list by almost ten than had been com-

piled during a similar period the year before.

While it is axiomatic that the more the productions the less successful the season the showing of the present year demonstrates clearly that the immediate results of the war have had no deterrent effect upon the ambitions of the producing managers.

All of the leading producers are represented in the season's output, and several of them, notably Cohan and Harris and David Belasco, have been unusually successful in the length of Broadway runs of their productions. The first-named firm was represented in New York at one time by five successful attractions. Three of them, namely, "A Tailor Made Man," "Going Up" and "The Little Teacher" continue.

Conspicuous Successes of Season

Mr. Belasco's productions, "Polly with a Past" and "Tiger Rose" have passed their 200th performance, and indications point to the fact that they will finish out the season here. Other conspicuous successes have been "Maytime," produced by the Shuberts; "Cheer Up," at the Hippodrome; Charles Dillingham's production of "Jack o' Lantern"; "Chu Chin Chow," presented by Elliott, Comstock and Gest; A. H. Woods' productions of "The Eyes of Youth" and "Business Before Pleasure" and "Lombardi, Ltd.," presented by Oliver Morosco.

Greater Cost of Production

The managers have been compelled to carry out their plans under greater expense than in previous years. The cost of production, owing to the advance in prices for such essentials as scenery, canvas and costumes, to say nothing of the higher salary demands of the players occasioned by the competition of motion pictures, is greater than ever before in theatrical history. The patronage to offset the overhead expenses has not been of the amount expected, due partly, it is believed, to the inroads of the cut-rate ticket agents and partly to the additional burden of the war tax which the public has had to assume in its purchase of theater tickets in all but a few cases.

The hotel business has not been correspondingly as heavy either as that of last season, with the result that the theaters have not reported the capacity throngs that were the rule throughout last year. Of course, there have been periods this season, such as Thanksgiving and New Year's weeks, when practically all the hotels and theaters were filled to overflowing.

On the whole, however, the managers are pleased with the financial aspect of the current theatrical year and are hoping that the satisfactory conditions continue.

Heavy Casualty Lists Will Affect Theaters

Will they continue? It is hardly likely. It is the prevailing opinion in theatrical circles that upon the arrival here of large casualty lists from the battle front that a reaction of depression will set in which will have a serious effect upon the theatrical business.

A prominent manager who did not wish his name to be disclosed said to a MIRROR representative only last week that in his opinion the theaters are in for a severe blow once the casualty reports begin to pile up.

"As yet our presence has hardly been felt in the battle line," he said, "and naturally our losses have been practically negligible. It is probable that heavy casualties in our forces will not be reported before summer or early fall, but when they are you will see a marked drop in theatrical attendance. It was the case in London, and the situation will be duplicated here."

No Patronage from Troops

"In London, however, the managers had an opportunity to recoup their losses in the continuous patronage of soldiers home on leave or on their way to the front. Here, we shall not have a chance to draw upon large bodies of troops as they are scattered throughout the country and they embark for the front at various points along the coast."

The manager declared that a continued depression on the part of the public would not exist, inasmuch as it would be contrary to human nature, and it has always been the custom for people to seek amusements in times of great stress.

"The theaters for a time, however, will be hit hard," he said, "and they will need all the reserve financial strength and recuperative power built up during the last three years to weather the storm. That they will weather it I haven't the least doubt, provided, of course, they do not have to carry additional tax burdens and expenses of production that are excessively high."

"THREE FACES EAST"

"Three Faces East," a drama by Anthony Kelly, has been placed in rehearsal by Cohan & Harris, with Emmett Corrigan in the leading role. It will be produced out of town.

NO WAGE INCREASE FOR MUSICIANS

Managers Burdened by Large Overhead Expenses—Situation Not Critical

The theatrical managers will not meet the demands of the Musicians' Union for increases in wages and more advantageous terms in contracts. Following a meeting of the United Managers' Protective Association, held last Tuesday afternoon in the offices of the society in the New York Theater Building, announcement was made that the managers were unwilling to grant any increases and that strong opposition would be made against the proposed changes.

Ligon Johnson, counsel for the managers' association, declared that the situation was not critical in any way and that no strike was contemplated by the musicians, as the terms submitted are for next season. A wage conference, he stated, was an annual custom of the musicians and managers, and it is expected that any differences will be amicably adjusted.

Large Overhead Expenses

It was the opinion of managers that the considerable extra expense of production and the general overhead upkeep of their enterprises have put any increase in salary of musicians out of the question. In addition, it was declared that the war tax had proved a heavy burden in many instances, particularly in the cases of those producers who decided at the beginning of the season to stand the extra charge for tickets themselves rather than let the public be assessed.

A 10 per cent. increase in pay was granted the musicians last season, and this amount, it was stated, was deemed sufficient compensation in the face of the advanced cost of operating expenses.

Increases Range from \$2 to \$5 a Week

The wage increases demanded would affect all amusement enterprises, and range from \$2 to \$5 a week. Among the new terms desired are an increase in wages from \$27 a week to \$30 for those playing in burlesque houses, from \$32 to \$35 in vaudeville, from \$26 to \$28 in dramatic theaters, from \$32 to \$35 in musical comedy, from \$39.75 to \$42 in the Hippodrome, and from \$35.25 to \$39 at the Winter Garden. Extra pay is also asked for piano players in motion picture theaters. The proposed terms forbid the discharge of a musician during the life of a production, and give him the right of review by the union.

At their annual meeting, held at 210 East Eighty-sixth Street on March 27, the musicians decided not to press their salary demands upon the managers of dramatic and musical productions. In the case of burlesque, vaudeville and motion picture houses, however, the new scale adopted by the managers will be insisted upon.

GOVERNMENT ORDERS PLAY CLOSED

Complaint Made That "The Little Belgian" Slurred British Troops—Philadelphia Engagement Ended Abruptly

PHILADELPHIA (Special).—When the curtain was dark last week, March 25, many thought that "The Little Belgian," the new Morosco play, had only a week's engagement and that the theater was closed for the pre-Easter week. But it is understood that the engagement was abruptly ended by request. The local management is silent on the whole matter, but it is understood on good authority that the play closed at the request of the United States Government.

It seems that someone who witnessed the initial production complained to the authorities that "The Little Belgian" was slurring the British troops and the play was distasteful to our Allies. Several agents of the Department of Justice came here hurriedly from Wash-

ington, it is said, witnessed the play and ordered it withdrawn immediately under penalty of arrest of both the company and the cast. This is the first play produced in Philadelphia since the war began which has been criticized or stopped by the authorities.

Arthur Reichman is the author of "The Little Belgian." Its presentation in early Spring was announced by Mr. Morosco in midwinter, and its local production was said to have been the first on any stage.

Whether the play will be restored to the stage is not known at present, but it is pointed out by Morosco representatives that there is nothing anti-British in the play. The hero is said to be a British officer who marries a little Belgian girl.

THEATERS TAKE ON NEW ACTIVITY

Spring Premieres in Several Playhouses—Plays by Shipman, Wolf and Walter—Elaborate Film Productions

The theaters have taken on their usual Spring activity now that Holy Week is past. Several openings took place this week and next week will see an added list of new plays and musical comedies on Broadway.

The most important event of this week is the opening on Monday night of the new Henry Miller Theater in West Forty-third Street. Mr. Miller selected "The Fountain of Youth," a comedy by Louis Evan Shipman, as the initial attraction at his playhouse. He is appearing in the leading role of the play and his company includes Frank Kumble Cooper, Hilda Spong, Olive Tell and Lucile Watson. As Mr. Miller is associated with Klaw and Erlanger, his theater proves a valuable addition to the K & E group of playhouses in New York.

The New Amsterdam Theater reopened on Monday night with "The Rainbow Girl," a musical comedy by Reinhold Wolf, with music by Louis Hirsch. This attraction comes into New York following engagements in Philadelphia, Boston and other Eastern cities. In the cast are Beth Lydy, Billy B. Van, Sadie Greenstreet and Laura Hamilton. On Tuesday night Charles Hopkins began his 1917-1918 season with the presentation at the Punch and Judy Theater of a comedy by Hubert Osborne, entitled "April." Mr. Hopkins plays a leading part and others in the company include Pauline Lord, Julie Herne, Mrs. Jacques Martin, France Boudin, Margalo Gillmore, Alphonse

Ethier and Mitchell Harris. "The Man Who Stayed at Home," which is "The White Feather" redivivus, began an engagement on Monday at the Forty-eighth Street Theater, under the direction of William Moore Patch. Amelia Bingham returns to the stage in this play.

Next week will witness the second production of Arthur Hopkins's Ibsen season at the Plymouth Theater. "Hedda Gabler" will be presented on Monday night, with Mme. Nazimova in the stellar role. The supporting company will include Charles Bryant, George Probert, Lionel Atwill and Lizzie Hudson Collier. The production by the Shuberts of "Fancy Free," a musical comedy by Dorothy Donnelly and Augustus Barrett, in which Clifton Crawford will appear, will also take place on Monday night.

Mme. Yorska will open in Oscar Wilde's "Salome" at the Comedy Theater, under the management of the Washington Square Players. A melodrama by Lincoln J. Carter, entitled "An American Ace," will be the new attraction at the Casino. The Lyric and Forty-fourth Street theaters have for the time being become motion picture houses with the presentation respectively of the Vitagraph features "Over the Top" and David W. Griffith's latest photoplay, "Hearts of the World." Eugene Walter's latest play, "Nancy Lee" is scheduled for the Hudson, while Carter, a magician, will be the attraction at the Belmont.

TWO COCOANUT GROVES

Ziegfeld and Elliott, Comstock and Gest at Odds Over Roof Name

There will be two Coconut Groves in New York this Spring if the present controversy between F. Ziegfeld, Jr., and Elliott, Comstock and Gest is not settled. Both firms claim the right to use the name Coconut Grove at their respective aerial cabarets and both are advertising the name in the newspapers.

Ziegfeld recently announced that he had purchased Charles B. Dillingham's interest in the roof garden, the Coconut Grove, which they formerly operated in partnership atop the Century Theater, and had given the name Coconut Grove to his resort atop the New Amsterdam.

Meanwhile Elliott, Comstock and Gest proceeded with plans to reopen the roof garden atop the Century with a midnight revue, and announced that the name of the resort would continue to be the Coconut Grove. They have engaged several entertainers, including Lillian Lorraine, Sybil Carmen, Carl Randall and Vivienne Segal, and have appointed the night of April 4 as the time of the premiere.

THEATER WORKSHOP MEETING

The Theater Workshop, a dramatic society established for the purpose of experimentation in untried materials and ideas for the stage, held a meeting March 26 in the Aborn Miniature Theater, at 137 West Thirty-eighth Street. A paper was read by Grace Griswold, the organization's executive secretary, which outlined in part the aims and purposes of the society.

Miss Griswold told briefly of the results that had been accomplished by the Workshop, consisting of three performances at Camp Upton, Fort Hamilton and the Navy Yard, wherein over \$2,500 was raised for war charities. The present and future aim of the society, declared Miss Griswold, was an endeavor to establish a fund for a bureau of information on all things theatrical, and to found a library of the drama.

WILL NOT GIVE WAR PLAYS

Jacques Copeau, director of the Theatre du Vieux Colombier, was the principal speaker at the annual meeting of the Drama League of America on March 26. Mr. Copeau was frank about what he regarded as the futility of presenting war plays at the present time. While alluding to the war with patriotic fervor, he denounced vigorously the advice of those who had urged him to produce so-called war plays at such a time.

"LOVE'S LIGHTNING" AT FULTON

"Love's Lightning," the comedy by Ada Patterson and Robert Edeson, which was produced March 25 in the Lexington Theater, moved to the Fulton Theater last Monday.

THEATERS READY FOR LOAN DRIVE

Amusement Interests to Work as Unit Under Direction of E. F. Albee

The mobilization of theaters and players in a huge campaign to make the next Liberty Loan drive an enormous success has begun. At a meeting held last week of managers representing every branch of the amusement world, E. F. Albee was elected chairman of a committee that will embrace all the theatrical factors during the next drive.

Though various factions may exist in the theatrical world all interests will pull together in an effort to make the next Liberty Loan a greater success, so far as the theaters are concerned, than the previous campaigns. The theaters gave valuable assistance in the last campaign and were directly responsible for sales amounting to more than \$10,000,000. Managers gave their stages to speakers, and bonds were sold in the aisles and lobbies during performances. Prominent actors and actresses appeared at various meetings and made addresses in behalf of the loan.

Theaters to Work as Unit

The managerial conference last week was inspired by a desire on the part of the Liberty Loan Committee to have the theaters and theatrical interests work as a unit as the best means of giving assistance. Mr. Albee accepted the chairmanship on condition that it be an advisory position.

Otto H. Kahn addressed the theatrical men, thanking them for their efforts toward the success of the last loan. Among the managers present were William A. Brady, president of the National Board of Moving Picture Managers and Producers; Charles Bird, representing Elliott, Comstock and Gest; William E. Smythe, representing David Belasco; Walter Vincent, representing musical interests; Edgar Selwyn, for Selwyn and Company and allied interests; Alf Hayman, representing the Frohman-Hayman-Klaw and Erlanger interests; Henry W. Savage representing the Savage producing company and Henry Miller.

Stage Women to Have Theater

Julia Arthur was present as a representative of the Stage Women's War Relief which has already planned an active campaign for the Liberty Loan. One contribution will be a miniature theater which will be set up at Fifth avenue and Forty-second street.

A miniature theater mounted on the chassis of an automobile will also be used to carry members of the Stage Woman's War Relief to different parts of the city to make speeches for the loan.



SINGING THE PLATTSBURG MARCHING SONG, "THE LAST LONG MILE," IN "TOOT TOOT," AT THE COHAN THEATER

Louise Allen and Donald Macdonald are the principal figures in this scene from Henry W. Savage's new musical comedy. A stalwart and sturdy-voiced chorus lends rousing assistance toward making the number the chief song hit of the production. The song was written by Lieutenant Emil Breitenfeld, who formerly wrote Columbia Varsity shows, and who is now attached to the 153d Depot Brigade at Camp Dix, Wrightstown, N. J.

TO TAKE CHARGE OF CAMP THEATRICALS

McBride Succeeds Klaw on Commission—Farce Turned Over to Government

Malcolm L. McBride, of Cleveland, has been appointed to take charge of theaters and entertainments in the training camps to succeed Marc Klaw, who resigned recently because of pressing personal affairs. Mr. McBride has been a member of the War Department Commission on Training Camp Activities since its organization a year ago, and has had charge of the establishment and organization of post exchanges in the cantonments, a position he held until recently when the exchanges were placed under the direct supervision of the camp commanders.

In his new activity Mr. McBride will have the supervision of all camp entertainments, the management of the Liberty theaters and the direction of the theatrical companies playing those theaters. While he will have full responsibility as the member of the commission immediately in charge of playhouses and entertainments the booking arrangements for the theaters will be made by J. Howard Reber of this city.

Liberty theaters are in operation in fourteen National Army cantonments and in about six National Guard camps. It is expected that next week will see the completion of the theaters now under construction in the Guard camps.

"Here Comes the Bride" for Camps

First class New York attractions are being booked. Winchell Smith and John L. Golden's production of "Turn to the Right" was recently turned over to the Government which is presenting the camp throughout the training camps. On March 25 Klaw and Erlanger and Edgar MacGregor turned over to the Government, at Camp Upton, the "Here Comes the Bride" company that had been organized to make a tour of the Liberty theaters.

Klaw and Erlanger and MacGregor organized, rehearsed and equipped this company at their own expense. Max Marcin and Roy Atwell, the authors, waived their rights to royalty. Atwell also agreed to head the company on its tour.

Camp Merritt Theater Opens

The Liberty Theater, another of the Smileage circuit, was opened March 25 at Camp Merritt, N. J. Its first play, "Turn to the Right," was presented for a week. Harry Clay Blaney is manager and Lieutenant Royston Jennings, of Camp Merritt, is military director.

The dedication speech was made by Augustus Thomas. Among those present was Marc Klaw, Harry P. Harrison, of Chicago; R. R. Smith, director of Liberty theaters at Washington; Gus Hill and others. The theater, built by the Government, seats 2,700.

NEW KENNEDY PLAY TO BE SEEN

A new play by Charles Rann Kennedy, entitled "The Army With Banners," will be produced here at the Theatre du Vieux Colombier on Tuesday night, April 9, with Edith Wynne Matthison in the stellar role. The season of the French theater will end on April 6.

"HER COUNTRY" MOVES

Rudolph Besier and Sybil Spottiswoode's play, "Her Country," which has been running at the Punch and Judy, moved on Monday night, April 1, to the Harris Theater. A new play, by Herbert Osborne, entitled "April," is announced.

HEARD ON THE RIALTO

The new theater on West Forty-eighth Street, which opened its reason under the name of the Norworth, now bears the name of the Belmont, thus carrying out the tradition in force among theater and hotel owners of utilizing the names of New York millionaire families for their buildings. At present the names of Astor, Vanderbilt and Belmont adorn hotels and theaters.

There is a great list of upper Fifth Avenue names yet to be selected by theater and hotel managers. But at the present rate of progress in construction we will not have long to wait for the various choices to be made. Perhaps within a year or two we shall have hotels and playhouses named the Frick, the Gould, the Carnegie, the Golet, the Mackay, the Kahn and the Clark.

Charles Hopkins is one of those fortunate managers who has the time and inclination to indulge his theatrical fancies in any manner or direction that he wishes. Having recently decided to stage a number of new productions this Spring, beginning early this month with a comedy by Hubert Osborne, entitled "April," Mr. Hopkins has adopted the unusual plan of prefacing the public premiere of that play with a series of "private views" in place of the customary brief tour of neighboring towns.

The usual quiet prevailed during Holy Week so far as the theater was concerned. Only one new production was staged—"Love's Lightning," a play by Robert Edson and Ada Patterson, which was brought to view at the Lexington Opera House—while the week found six theaters closed. In the list were the Hudson, recently occupied by Arnold Daly; the Harris, in which "Success" was presented; the New Amsterdam, dark for a longer period than ever before; the Forty-eighth Street, now housing "The Man Who Stayed at Home"; the Manhattan and the Belmont.

Matty Thomas, the colored actress who scored a hit as a slave girl with an unbounded sense of humor in "Chu Chin Chow," died recently of pneumonia. We have a vivid memory of Matty Thomas which we share undoubtedly with numerous others who have attended a performance of the Oriental spectacle. Her infectious laugh, her shock of unruly hair and a personality truly magnetic made her a conspicuous figure in all the scenes in which she appeared. Indeed, she contributed no little part to the success of "Chu Chin Chow" first at the Manhattan and later at the Century.

The manner in which Matty was engaged for the production was in itself unique. At a call from the "Chu Chin Chow" management for a number of colored performers she came from Washington and applied at the stage door of the Manhattan. Frank McCormack, stage director, gave her a cursory inspection and said that she was a little bit too light colored to be entirely suitable. Then he asked her to laugh, and Matty let out the irresistible chuckles that later provided so much amusement for audiences. "You'll do, all right," said McCormack. "I don't care how light you are. If you will laugh like that in the performance your success is certain."

Laurette Taylor is shortly to begin a tour of the larger Eastern cities presenting a repertoire of plays which will include "Out There," "The Harp of Life" and "Happiness." Miss Taylor's decision to leave New York following an engagement of two seasons is heartily welcomed by the Boston *Transcript*, which has long maintained that her neglect of important cities was a reflection upon her business sense as well as upon her artistic ambition. Recently the *Transcript* stated that "it is possible to be in vogue in New York and to be relatively little known to the average playgoer of even Boston and Chicago; to have to begin at the beginning to win a like interest and favor with these new and—as they become—desirable publics."

Edward Sheldon's "Romance" has achieved the record of performances for American plays in London. On March 11 the 1000th consecutive performance in the British capital was celebrated. Doris Keane is the star of the production and with the exception of a brief period one summer she has appeared in the play during its entire run.

There have been other plays which have run for more than 1,000 times in London, but the list is small. Included in the group are "Charley's Aunt," which achieved a record run of 1,466 in the '90s; the Charles Hawtrey farce, "The Private Secretary," which was played for 1,000 performances; H. J. Byron's comedy, "Our Boys," which ran 1,362 times, and the comic opera, "A Chinese Honeymoon," which was presented for 1,075 performances in the late '90s.

"Peg o' My Heart" was played over 1,000 times in London, but the run was broken several times. From present reports which indicate that no diminution is apparent in the popularity of "Romance," it is possible that the American play may haul down the "Charley's Aunt" record and win theatrical fame for the longest duration of any play, native or foreign.

The mills of the war gods continue to grind exceeding fine. The Italian singers in the Metropolitan Opera Company are liable to military service, it is reported. Before the end of April every artist of Italian nationality of military age will be required to report to the Italian Consul, to be examined for service abroad. Enrico Caruso is above the age limit of forty-one years, but among those to be called will be Pasquale Amato, Giovanni Martinelli, Giuseppe de Luca, Fernando Carpi, Mario Laurenti, and two conductors, Genarro Papi and Roberto Moranzoni.

Most of the warring nations have excused their leading artists from military service and at the time of the entrance of Italy into the war all of the Italian opera singers in this country were examined and granted exemption. In Italy, however, many of the principal operatic singers are at the front.



KATHERINE EMMET

Appearing in Arthur Hopkins' production, "The Gypsy Trail," playing this week at the Standard Theatre, New York. She is the great, great granddaughter of Betsy Ross, the Quakeress, who made the first American flag, ordered by George Washington, and also originated our five-point star. Miss Emmet is herself as ardent a patriot as her famous ancestor, and as eager to serve her country. She devoted herself to the sale of Liberty Bonds several months ago, her booth at Forty-second Street and Fifth Avenue selling more than \$800,000. At present she is vice-chairman of the new board of the Stage Women's War Relief, whose chief work is to establish canteens for the soldiers.

DALE PLAY CONTINUES

Lines in Comedy to Which Objection Was Taken Eliminated—New Title

Although Chief Magistrate William McAdoo declared a few days ago that a stable would be the best place for Alan Dale's play, "The Madonna of the Future," it was presented at the Standard Theater last week without any interference from police or court. This week it is playing the Bronx Opera House.

Magistrate McAdoo reopened the discussion of "The Madonna of the Future" for a short time on March 26 in order to permit Moses H. Grossman, attorney for Mr. Dale, to present arguments tending to refute the Magistrate's published statement that the play is immoral. Mr. Grossman said that the Chief Magistrate had been furnished with an unexpurgated manuscript, and that all of the lines to which objection had been made had been eliminated.

Mr. Morosco told the Magistrate that a mistake in his office was responsible for the original version being sent, instead of the manuscript of the play as it is now acted.

Chief Magistrate McAdoo declared in a decision handed down last week that he "was compelled to come to the conclusion that it ('The Madonna of the Future') is technically, at least, immoral in the sense in which the word is used in the statute. The heroine says that her highest ideal of maternity is that of the cow, which might suggest that the proper place for this play would be a stable instead of a stage, committing the dialogue to learned veterinarians."

The play has been renamed "A Woman of the Future" in deference, according to Oliver Morosco, to the wishes of several persons religiously inclined.

PURCHASE MUMFORD COMEDY

Klaw & Erlanger have purchased an unnamed comedy by Ethel Watts Mumford, author of "Sick-a-Bed."

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PICTURES AND THE METROPOLITAN

It is to be regretted that S. L. ROTHAPPEL's plan to show D. W. GRIFFITH's "Hearts of the World" at the Metropolitan Opera House has been abandoned. The prestige of America's renowned artistic institution, combined with the magnificent work of our foremost producer, would have served, as nothing else, to bring screen art within the range of an element of the public that still holds aloof from what it considers cheaply popular entertainment.

Happily, this public is steadily becoming less numerous. Patrons of the best photoplays are essentially the same as patrons of the more worthy stage plays, but there remains to be converted a cultured class of men and women, whose interest would be a spur to high endeavor. To this class the presentation of a photoplay at the Metropolitan would be an official recognition of motion pictures in the company of the fine arts.

Mr. GRIFFITH, as a producer, and Mr. ROTHAPPEL, as an exhibitor, have had, in their respective ways, so much to do with the advancement of photoplays to their present state that a season at the Metropolitan would be a fitting tribute to their faithful adherence to the highest standards.

HOPKINS AHEAD OF HAMLET, AND OTHERS

HAMLET told the Players how to speak and act. Manager ARTHUR HOPKINS of the Plymouth Theater, New York, does more. He makes suggestions to the playwrights, instructs the actors, enlightens the audience and gives theatrical critics more valuable hints than some of them will be disposed to accept. Mr. HOPKINS is a new type of theatrical manager. His horizon is not curtailed by the box-office. As an instructor he is not far behind the late Sir HERBERT TREE.

In a book which Mr. HOPKINS has just written, he says the success of a play depends upon a trinity—the playwright, the actor and the scenic designer, not individually, but combined. Then it is up to the critic to review, but never from a personal vantage point. The layman will probably say there is nothing new in this. It depends. Saying and doing are as far apart as the poles. Mr. HOPKINS has done what RUSKIN said is the greatest thing in the world—to see a thing clearly and state it plainly.

An abstract of Mr. HOPKINS's views is sufficient for our purpose. The author, director and scenic designer must become completely the servants of the play. "Each must resist the temptation to score personally." The words quoted are Mr. HOPKINS's. The actor should be

unconscious of the director's supervision. The actor must ask himself, "How can I do this without being noticed?" instead of "What can I do to make myself stand out?" The player who acts as a woman does when she is before her mirror will not understand what Mr. HOPKINS says.

The playwright (Mr. HOPKINS should have considered him first) is urged to eliminate himself—to be unconscious as he constructs his play. If he can write at all, this is easy. There are exceptions, as Mr. HOPKINS thinks. He cites Mr. SHAW. And there never was a SHAW play in which SHAW did not come first. His personality is ever present. But he writes, at the same time, and the average SHAW playgoer accepts what SHAW does in spite of the fact that the playgoer in his heart questions SHAW's sincerity.

The scene designer is warned by Mr. HOPKINS not to be too realistic. Exact reproduction challenges the conscious mind of the audience to comparison. In other words, if we read Mr. HOPKINS aright, he believes in a certain illusionment in stage setting. Sir HERBERT TREE fought for this idea. This illusion is by no means foreign to the scenes presented. It never should suggest improbability. Mr. HOPKINS clinches the nail in saying that realism defeats the very thing to which it aspires.

Any one who presumes to tell the theatrical critic what to do must have the courage of his conviction. It is assumed that Mr. HOPKINS had exceptions in mind when he lined up the critics. The exceptions will not win. Whether the others will take heed and act accordingly is something we dare not discuss. We can only hope that they may be "liberated from any desire to be personally effective in connection with it" (the theater). Mr. HOPKINS welcomes the slings and arrows of the critics if they find him stooping to sham. "But for God's sake," he exclaims—and who can blame him?—"don't get sleepy and full of meaningless mumblings and don't be impressed by any one unless he impresses you by his new work. Don't write obituaries and epitaphs and reminiscences. Have nothing to do with morgues or graveyards. Keep alive and awake and insistent and enthusiastic and forever ready to knock the first head that shows in the wrong alley and grab any hand that shows in the right one. And don't use criticism to impress yourself. You haven't any right to do it."

If the words quoted were spoken from the stage the audience would cry "bravo!"

MAGGIE MITCHELL

ALTHOUGH MAGGIE MITCHELL was born and bred in New York City, and here returned to pass the last years of her life in a home atmosphere, it is in the smaller cities all over the land that her death will be more sincerely regretted. When she was playing, the people of the towns and cities accustomed to going to the play about so many times a year, waited for MAGGIE MITCHELL. Mothers and grandmothers, fathers and grandfathers held the MAGGIE MITCHELL date to be observed as a duty. Not so much what she played as how, was what satisfied. Besides, as a woman MAGGIE MITCHELL had the genuine respect of the communities where she appeared—communities that are a bit more exclusive, and for good reasons, than those in the larger cities.

We venture to say that in the smaller cities where the theater is patronized for different reasons than those which govern in New York MAGGIE MITCHELL and her plays will be the first to be recalled in a revival of recollections.

It is doubtful if any of MAGGIE MITCHELL's plays will ever be put on the stage again—they don't synchronize with to-day's productions, but the chief reason is that there is no one who can do what the actress did in her inimitable way. And Miss MITCHELL was inimitable in "Fanchon."

She was true to her art. She always seemed to be trying to do a little better every time she played, an idea which General PHIL. SHERIDAN said is the secret of success. The new generation that never saw MAGGIE MITCHELL may well envy the one which waited for her. This is the compensation of age. Miss MITCHELL is survived by her husband, CHARLES ABBOTT, and by two daughters by her first marriage.

CHANGE OF OWNERSHIP

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE has been purchased by the United Motion Picture Publications, Inc., of 239 W. 39th Street, New York.

The publication—contrary to reports—will continue, as in the past, to champion whatever is best in the allied arts of the stage and screen; to discourage unwholesome tendencies and to print reliable news and helpful articles.

THE MIRROR, together with the Motion Picture Trade Directory, forms a unit that offers the manufacturer of pictures the two best methods of reaching that trade—a weekly and a quarterly that cover the whole industry.

NEW ATTRACTIONS FOR THEATERGOERS

"LOVE'S LIGHTNING"

Comedy-Drama in Four Acts, by Robert Edeson and Ada Patterson. Produced by The Masks, Inc., at the Lexington Theater, March 25.

Robert Clark.....Norman Hackett
Herman Langstrom.....Irving Lancaster
Jack Pierce.....J. R. Mason
Dick Lowell.....George M. Clark
Sato.....Thomas Yagin
Mrs. McConnell.....Josephine Williams
Mrs. Chevey.....Josephine Randall
Jerry.....Theodore Westman, Jr.
Constance Chevey.....Grace Carlyle
Marie Dauvray.....June Congreve
M. Ferris.....William Seymour
Maurice Ferris.....Alpheus Lincoln
Peter Barry.....Arthur Little

The policy of producing new plays of the stock company resident at the Lexington Theater was continued in the presentation of a comedy-drama by Robert Edeson, the actor, and Ada Patterson, newspaper woman, named under the sort of weather report on sentiment, "Love's Lightning." It struck in several places, with all the vagaries of good old electric lightning, but the damage was slight and there was no perceptible thunder. In all fairness to the authors, especially to Mr. Edeson, who is undoubtedly a shrewd theatrician, it should be mentioned that the play was evidently never intended for sophisticated audience, so therefore the rather remote and huge Lexington is delightfully suited for its production.

Miss Patterson, who made a curtain speech which partly consisted in the explanation and justification for the existence of "sob sisters," admitted that the piece is a "mother play." The first-night audience certainly went away with the sane impression. Maternal devotion was laid on with a trowel, but the masonry was somewhat antiquated, except for several gross improbabilities. Those were new, probably because no playwrights heretofore have had the courage to use them.

A "Mother Play"

The story of the widow who is adopted as a mother by a wealthy young man, who, of course, marries her daughter (incidentally, the parent looked a great deal younger), received an injection of melodrama in the third act that does not seem to have a potent effect, as the comedy values of the play are greater than its dramatic ones. During this act a man is stabbed, and from there on there occurs a confusing jumble of mixed relationships and misplaced suspicions as to the stabber, but by a quarter to eleven everything is ironed out.

As in the preceding offerings at the Lexington, the cast was far superior to the material. Norman Hackett, Grace Carlyle, and Josephine Randall assumes the leading roles, and Mr. Hackett handled the rather heavy persiflage with which his part abounds as well as could be expected. That part of the audience which traversed the distance from Broadway, and immediate environs took the greatest interest in the appearance of the veteran William Seymour, who returned to the stage out of friendship for Mr. Edeson, to act the role of a fashionable shopkeeper.

WITH WEBER AND FIELDS

The following have been engaged to appear with Weber and Fields in "Back Again": the Dolly Sisters, Olga Roller, June Walker, Alexander Clark, Earl Benham, Howard Langford and Percy Pollock. The authors of the book are George V. Hobart and Frank Stammers, while Louis Hirsch has composed the music. The production will open in Trenton on April 20. An engagement in New York will follow.



HENRY MILLER'S THEATER

HENRY MILLER'S THEATER, Nos. 124 to 130 West Forty-third Street, just east of Broadway, was opened to the public Monday night with Henry Miller's Theater Company presenting "The Fountain of Youth," a comedy in three acts.

It was the intention of Mr. Miller and his architects to produce a building of unusual and individual appearance and to avoid the usual and commonplace. Ground was broken for Henry Miller's Theater over a year ago. The building, including the stage and dressing room arrangements, as well as the decorative schemes, curtain and furnishings, were designed and supervised by Paul R. Allen and Harry Creighton Ingalls, architects. Many of Mr. Miller's ideas are embodied in the structure.

The Georgian facade of the building is in Persian red brick, laid Flemish bond, trimmed in white at the doors and windows, as well as with a crowning cornice in the same tone. Windows which have not been associated usually with the street facade of theaters are found on the second and third floors; the offices are on the mezzanine and the rear of the balcony on the floor above. The attic story of the building frames in the rear of the second balcony and the pavilions on each end form the north boundary of the main stairways at both extremes of the building. At the base of the pavilions two large openings treated with ornamental iron gates lead to the inner courts, in which are the fire escapes.

Old English Style in Interior

The interior of the building has been treated as were the quaint old English painted rooms of the Adam period, which produces a more interesting and intimate atmosphere than one customarily finds in the average playhouse. There are five entrances, one leading to the second balcony, one to the first balcony and three to the main lobby. The lobby, in its pure Adam detail, is effectively lighted with wall brackets of distinctive design. At the left of the main entrance is the box-office, treated with a delicate wrought iron grille. The floor is of alternating black and white marble squares.

The color scheme of the interior is old ivory, picked out in gold leaf and colors. There is an impression of warmth and coziness, yet the seating capacity of the

theater is nearly one thousand. The seats are in brown wood with figured blue tapestry upholstery. The especially woven high-pile Axminster carpet, which covers the entire floor, has a black background with a pattern in colors, a radical departure from the one-tone carpets used in nearly every other theater. The balcony runs far out into the house. The hangings, upholstery and lighting fixtures have been designed and executed with a feeling of elegance and individuality.

One particularly noticeable feature of the decoration is the manner in which the panels of the interior doors and face of the balcony and gallery fronts have been treated. These panels, painted by hand, are in the delicate design and coloring of the Adam period. One is immediately attracted by the most brilliant object in the room, the main lighting fixture hanging from the center of an elliptical coved decorative ceiling, which is strongly illuminated from the chandelier crystals.

The apparent lighting comes from the candles grouped about the lower end of the fixtures in two rows, vividly recalling the lighting of the theaters of an early period.

Mr. Miller Conceived Curtain Design

The design of the curtain is Mr. Miller's original thought, wherein he conceived the idea of portraying, in a charming and unusual manner, comedy and tragedy in the painted tapestry panel which is the salient motive of the curtain. There are two boxes, divided into two parts, on either side of the house, each being treated as a single unit, and provides one of the original architectural motives of the interior. The unusually rich draperies of the boxes are carried out in the same materials and character of design as the curtain. In front of the house, one flight down, is located the lounge. This may be approached from either side of the house and is furnished as a large, livable room where people may congregate, if they desire, between the acts. The coat-rooms adjoin on either side. The stage of the new theater is of the sectional type. It is entirely built of traps and every portion of it is demountable.

The lighting is as complete as science can make it. Ventilation is accomplished in the most modern way. Fresh air is forced into a plenum chamber into

PALACE AWARDED BRONZE TABLET Theater Gets Testimonial for Best Showing in Liberty Loan Drive

The bronze tablet awarded by the Liberty Loan Committee to the Palace Theater for making the best showing in the second Liberty Loan drive was unveiled in the lobby of that theater March 26, just before the first afternoon performance. Prominent professional people in dramatic, musical and vaudeville circles were present.

The tablet is the Liberty Loan Committee's award for the energy shown by the Palace Theater management, and performers, in selling \$749,950 worth of Liberty bonds within the theater between October 18 and 27. The total of bonds sold in the Keith theaters alone amounted to \$6,765,174.

The Publicity Department of the Liberty Loan Committee is interesting the 147 dramatic and combination theaters in Greater New York in the third Liberty Loan drive, which begins April 6. The date of the week which the theaters will be asked to devote to the campaign has not been announced, but it will probably be the last week or ten days of the drive.

MIDDLE WEST SEASONS

Stuart Walker to Present Plays in Cincinnati and Indianapolis

Stuart Walker announces that he will present a series of modern comedies at the Lyric Theater, Cincinnati, beginning April 21 and at the Murat Theater, Indianapolis, beginning May 20. His repertory company will be a large organization and will be directed along the same lines as that which he operated in Indianapolis last summer. The first two plays of the Cincinnati season will be "Seven Keys to Baldpate" and "The Concert." The company, which will number close to twenty, will include George Gaul, Margaret Mower, Judith Lowry, Paul Kelly, Beatrice Maude, Herbert Webster, Edgar Stehli, Morgan Farley and Aldrich Bowker. Frank J. Zimmerer will continue to act as scenic artist for Mr. Walker.

In Indianapolis, Mr. Walker expects to produce at least two new plays; it will be recalled that "Seventeen" was produced in Indianapolis last year.

"THE GAY LOTHARIO"

"The Gay Lothario," a musical comedy by Frances Nordstrom, with music by Joseph McManus, is now in rehearsal under the direction of the Shuberts. Peggy Hopkins will have the principal role.

the orchestra and from there it finds its way to the auditorium and through mushroom vents, one of which is placed under each seat. The orchestra pit is arranged with louvered openings in the top whereby the sound is diffused throughout the house.

Novel Orchestra Features

One novel feature of the orchestra is the installation of a choralcello, which is operated by the pianist in the pit, but which will produce music at distant points of the building. For instance, one unit of chimes has been hung above the ceiling of the auditorium and when in operation will sound like the chimes in some distant belfry, the sound coming through the perforated ornamental center portion of the ceiling. Another unit has been placed in the lounge downstairs, and, instead of the usual discordant bell, the theatergoers will be reminded of the approaching rise of the curtain by soft strains of chimes.

NATIONAL ASSOCIATION WILL SEND DELEGATION TO ALBANY

Congress of Film Men Will Visit Capital to Lend Support to the Welsh Sunday Option Bill

The National Association of the Motion Picture Industry urges everyone connected with the film industry to join the delegation of picture people going to Albany April 2 to attend the hearing on Assemblyman Welsh's Sunday option bill, that provides for the exhibition of motion pictures on Sunday in towns which have not already adopted ordinances forbidding them. The request is directed principally to the manufacturing branch of the industry, which, it seems, has not co-operated as extensively in this instance as it has in the past and has left the bulk of the work and necessary expense on the shoulders of exhibitors.

Meeting of Exhibitors

A mass meeting of exhibitors of Greater New York was held in Wurlitzer Hall March 29, for the purpose of determining the delegation that will go to Albany Tuesday. Approximately one hundred and twenty-five men signified their intention of being present, and arrangements were made to engage two cars on the Empire State Express.

At the open hearing in the Senate chamber on April 1, the speakers will include, among others, Mayor Cornelius F. Burns, of Troy, president of the state conference of mayors; Peter J. Brady, representing the State Federation of Labor; Congressman George R. Lynn, of Schenectady; Helen Huey, associate editor of Woman's Home Companion; D. W. Griffith, if he arrives in time from the West to join the party from New York; William A. Brady and

Walter W. Irwin. A delegation from the N. A. M. P. I., consisting of Arthur S. Friend, Max Spiegel, J. Robert Rubin and Frederick H. Elliott, will go to Albany Monday to make the final arrangements for the hearing the next day.

Ready for Passage

Assemblyman Welsh's bill was advanced to the order of final passage in the Assembly on March 28. Of the fifty-four voting in favor of the measure twenty-five were Republicans, nineteen Democrats and ten Socialists. A canvass of those who did not vote was made, and the result showed that there was no danger of changing the decision. The sponsor of the bill stated that he was of the opinion that he will have plenty of votes to pass the measure, when it comes up for final passage, which will probably be on April 3.

When the bill was called up for consideration March 28 Assemblyman Richard A. Pranger of Steuben arose and declared he opposed such measure as the Welsh bill for the reason that it will legalize Sunday performances and did not believe that New York State should go on record as favoring Sunday shows of any kind. Assemblyman Welsh said that Mr. Pranger apparently did not understand the purposes of the proposed law and that it is not intended to sanction Sunday performances, but simply to provide a statute that will permit the various localities to decide the question. They may permit or prohibit just as they may see fit.

VIRILE ROLE FOR WILLIAM S. HART

Artercraft Star Will Appear in "The Tiger Man" April 1

In "The Tiger Man," wherein he plays the title role, William S. Hart, the famous Artercraft delineator of Western types, has, under the supervision of Thomas H. Ince, again painted for the motion picture screen a character so vital and full of the red-blooded and primeval passions of humankind that it will rank, according to report, with the very best things he has done in the past.

J. G. Hawks wrote this scenario and Mr. Hart himself directed the production which was photographed by Joe August. Jane Novak, one of the prettiest of screen players, is cast for the leading feminine role, and as Ruth Ingram, wife of the sickly clergyman, depicts a character which wins by its sympathy and the skillful manner in which it has been rendered by the talented young actress.

J. G. Hawks has made a close study of Hart's peculiarities of acting, manner and character. He has created in the role of the lawless Tiger Man a part that is suited to the last degree to the qualities of histrionics that have brought Wm. S. Hart into the high favor he now holds with the screen-going public. "The Tiger Man" will be released April 1st.

BY L. CASE RUSSELL

L. Case Russell, who has written so many big successes, has just written a story for World-Pictures in which Kitty Gordon will star. This story bears the attractive title of "Merely Players."



AUBREY M. KENNEDY

Aubrey M. Kennedy, a prominent figure in the motion picture industry, enters the exhibitors' field as president of Kennedy Theaters, Inc., which will open a motion picture de luxe and shrine of music, to be known as the Symphony Theater, located at Broadway and Ninety-fifth street, and which will open its doors to the public about May 1. Mr. Kennedy brings to his organization a varied and complete experience, his activities having included a range rarely enjoyed by a man who should know precisely what the public wants in high grade picture, musical and novel feature entertainment.

Lyric, at Clinton; McCoy and Brast, of the Strand, at Tulsa; F. S. Gantz, of the Star, at Sand Springs; E. B. Burgher, proprietor of the three Wonderland houses, at Sallisaw, Vian, and Muldrow; S. J. Snelling, of the Pythian, at Cleveland; Williams and Walton, of the Murray, at Lawton; Mrs. F. C. Thompson, of the Palace, at Hobart; A. L. Blount, of the Liberty, at Hugo; A. B. Momand, of the Savoy, at Shawnee; J. L. Carr, of the Electric, at Kingfisher; W. S. Robinson, of the Majestic, at Wetumka; J. F. Binkley, of the Grand, at Cushing; H. Spencer, of the Empress, at Yale; L. A. Shead, of the University, at Norman; Al. Derry, of El Reno Theater, at El Reno; F. J. Buchmann, of the Majestic, at Dewar; the Humphrey Amusement Company, of the Glory B, at Miami; John H. Morgan, of the Majestic, at Jenks; and T. Faulkner, of the Cozy and the Princess, at Eufaula and Checotah.

All First National releases will be shown by the above-mentioned exhibitors, including the new Chaplin comedies.

MICHIGAN EXHIBITORS MEET

R. K. Shallenberger, brother of W. E. Shallenberger, president of the Arrow Film Company, who recently entered the independent field of motion picture buyers and distributors in Michigan, reports an unusual amount of activity among the exhibitors throughout his territory and says that picture conditions were never better than they are at the present time. Mr. Shallenberger expects to close a deal for a number of big independent productions within the next few days. His last "buy" was the Edward Warren production "Souls Redeemed," which, he reports, is being booked heavily throughout the state of Michigan.

TWO WEEKS' RUN

It is seldom that a picture attains a full week's run in the smaller cities, but "The Mad Lover," a picture written and directed by Leonce Perret, with Capt. Robert Warwick as star, originally booked for three days at the Walnut Theater, Louisville, Ky., was run a full week and then extended throughout the second week.

"THE TRAP" ANNOUNCED

World-Pictures Corporation Offers New Feature, Starring Alice Brady

"The Trap," with Alice Brady in the star role, is scheduled for release on April 15 by World-Pictures. The character of this picture is a decided deviation from her immediately previous screen drama, "Spurs of Sybil." That picture was a society comedy, done in a broad farcical manner, but "The Trap" is a forceful drama, dealing with the vicissitudes of a persecuted girl. It is said to give Miss Brady several supreme opportunities for the expression of her dramatic ability and possesses a climactic development of the intensest kind. Director George Archainbaud, who directed "The Cross Bearer" and many other World successes, handled the production, and the supporting cast is of unusual excellence, including in its make-up Frank Mayo, Curtis Cooksey, Crawford Kent and Robert Cummings.

"GOD'S MAN" IN BALTIMORE

"God's Man," with H. B. Warner, has been placed in the New Theater at Baltimore for three days by General Film Company, which handles distribution of this feature in Washington and Baltimore territory, reports Branch Manager A. C. Nelson. This drama was passed by the Maryland Censor Board after several very slight eliminations. The outlook for the picture is promising.

Monte M. Katterjohn, Paralta staff author, is now at work on another Alaskan story which will be the next starring vehicle for Henry Walthall, who will work under the direction of Bestram Bracken. Coming as it does after "The Flame of the Yukon" and "Carmen of the Klondike," much is expected of the new production.

OKLAHOMA EXHIBITORS IN LINE-UP

First National Circuit Men Prepare for Active Season Under New Banner—Permanent Offices Occupied

The newest but by no means the least active sub-division of the First National Exhibitors' Circuit of America is the Oklahoma branch which purchased its franchise from E. H. Hulsey, of Dallas, Texas, about two months ago. Permanent offices are now in operation at Oklahoma City, under the joint management of T. E. Larson and Tom H. Boland as president and vice-president, respectively. Mr. Boland is also proprietor of the Empress Theater, of Oklahoma City, one of the best known houses in the Southwest.

According to the latest membership list compiled by Mr. Larson, the First National Circuit in Oklahoma, is made up of the following exhibitors:

Frank R. Powell, who controls the Mission Theater, of Ponca City and other prosperous houses in Newkirk, Fairfax, and Tonkawa; George A. Pollard, proprietor of the two Gem theaters of Guthrie and Stillwater; Albert Jackson, who runs the Jackson Theater, of Pawhuska; J. H. Snively, proprietor of the Gem, at Oilton; F. N. Tanner, of the Rex, at Blackwell; N. Smith, of the



HEDDA NOVA AND J. FRANK GLENDON
In Vitagraph Serial, "The Woman in the Web"

GRIFFITH FILM AT LYRIC

D. W. Griffith's spectacular war drama, "Hearst of the World," which according to advance reports surpasses any previous production of the master director, opens for a New York run at the Forty-fourth Street Theater, April 4. The first showing will be for public officials and military representatives of the Allies in America. Mr. Griffith will be here for the opening. Morris Gest, of the firm of Elliott, Comstock and Gest, will be business manager of the production.

VITAGRAPH WINS SUIT WITH STAR Injunction Restraining Anita Stewart Made Valid by Court Decision

Albert E. Smith, president of the Vitagraph Company, announces a final and complete victory for his company in the suit which was instituted last September, to restrain Anita Stewart, whom he was paying \$127,000 a year, from leaving the company and working for Louis Mayer of Boston. Justice Daniel F. Cohalan, of Part V, Supreme Court of New York, before whom the action was tried, handed down a decision last week making permanent the preliminary injunction which had been granted last September by Justice Whitaker, which restrained Miss Stewart from going to work for Mayer, and barred Mayer from employing her.

The immediate effect of the decision is to prevent Miss Stewart from working for anyone other than Vitagraph for a period of twenty-nine weeks, but its general effect will be for the protection of manufacturers' investments in stars in the future. The decision of Justice Cohalan, based upon a specific provision in the contract between Vitagraph and Miss Stewart, in which it was agreed she should make up all time lost through illness over four weeks, means that she cannot contract to appear in pictures or any other occupation until the expiration of the period of restraint.

The Vitagraph action, begun on orders from President Smith last September, has attracted the attention of the entire industry because it was early recognized that the question of a producer's rights was the real issue. Vitagraph was represented by Seabury, Massey & Lowe, with former Judge Samuel Seabury as the trial counsel. Miss Stewart was represented by O'Brien, Malevinsky and Driscoll.

Justice Whitaker, of the New York Supreme Court, granted Vitagraph a preliminary injunction, and Miss Stewart's attorneys took it up to the Appellate Division of the court, but here again Vitagraph was victorious and the temporary injunction was continued, pending the trial of the suit. The case went to trial on January 22d last, and took up three days, Miss Stewart appearing as a witness in her own defense.

HEADQUARTERS IN WEST

"Berlin via America," Francis Ford's first independent production, being finished and plans for its distribution well under way, he is preparing to leave for the West with his company. They expect to arrive in Los Angeles about April 15, where Mr. Ford intends to build a studio and make his permanent headquarters for production.

The New York office will look after his interests in the East, and take charge of the distribution of all the products of his studios so that Mr. Ford may give his undivided attention to the making of pictures.



DRAMATIC MOMENT IN "HEART OF THE SUNSET"
Screen Version of Rex Beach's Novel (Goldwyn)

PATHE AIMS AT HIGHER QUALITY IN PRODUCTIONS

Company's Plans for Future Include Features of Superior Merit—Six Months' Supply on Hand

Under the direction of Paul Brunet, vice-president and general manager of Pathe Exchange, the big distributing company will continue to release features, according to an important announcement from that concern this week. Pathe plans call for bigger features than ever before, it is stated.

When asked for information as to his intentions concerning this part of his releasing schedule, Mr. Brunet said:

"Favorable as has been the reception accorded our recent features, we want to do even better and will let nothing stand in the way of our obtaining this object. We feel that the producing arrangements can be improved to give us still higher quality. To this end, Mr. Zecca, one of the fathers of the motion picture, has come to us in America as director general of productions.

"Pathe is the greatest world wide distributing organization in the motion picture industry to-day. We are going to make it still stronger with the aim that more and more producers of good pictures will look to us for distribution. We have the outlet for their productions."

In connection with Mr. Brunet's statement, it has become known that Pathe has either on its shelves or practically completed at one or the other of its producing company's studios, a supply of quality features for the next six months. Among these pictures are: Fannie Ward in "The Yellow Ticket," "A Japanese Nightingale," and "The Narrow Path." Frank Keenan in "The Bells" and "More Trouble." Bryant Washburn in "The Range Rider," "Kidder and Ko" and "In Wrong." Bessie Love in "A Little Sister of Everybody," "How Could You," "Caroline," and "Carolyn of the Corners." Irene Castle in "The First Law" and "The Girl from Bohemia." Gladys Hulette and Creighton Hale in "Annexing Bill," "For Sale" and "Waifs." Baby Marie Osborne in "Dolly Does Her Bit," "The Soul of a Child" and "The Evidence."

It is expected that this list will be augmented very soon by the taking over of several big productions by Pathe and

a realignment of its affiliated producing companies.

"The Yellow Ticket" is made from probably the most successful play A. H. Woods ever produced. It was written by Michael Morton and played on Broadway to remarkable business. The film production was done at the Astra Studio under the direction of William Parke, from a scenario by Tom Cushing. In "The Yellow Ticket's" splendid cast appears Miss Ward, Warner Oland, Milton Sills, Armand Kalisz and Helene Chadwick, J. H. Gilmore, Leon Bary, Anna Lehr, Ann Mason, Charlie Jackson, Nicholas Dunneaw, Edward Elkus, and Richard Thornton.

"Japanese Nightingale" is from Sir William Young's famous book, produced by Astra under the direction of George Fitzmaurice.

"The Narrow Path" is also a Woods play, and George Fitzmaurice is again the man selected to make the production.

"The Bells" is a drama in three acts by Leopold Lewis, adapted from a dramatic story by Erichmann Chatriann, and it was the play under which the famous English actor, Sir Henry Irving, made his greatest success. The scenes are laid in Alsace with Frank Keenan in the celebrated role of Mathias.

"The Range Rider" is a story by Arthur Henry Gooden, the continuity of which is by Jack Cunningham, with direction by William Worthington and a cast supporting Mr. Washburn, which includes Rhea Mitchell and Helen Dunbar.

HOAGLAND CHOSEN

To take charge of the Division of Films of the Committee on Public Information, of which George Creel is chairman, H. C. Hoagland, former manager of Pathe's scenario department, left last week for Washington, where he will start his new duties immediately.

M. Ramirez-Torres, who has been with Pathe in important capacities for more than ten years, succeeds him at Pathe's scenario desk.

BELASCO IN PICTURES?

Although no confirmation could be gained from the Belasco office, it is reported from reliable sources that David Belasco is considering the production of pictures at Universal City. A representative of the Universal Film Company stated that when his firm learned that Mr. Belasco was contemplating testing his genius for production in screen work, it made the offer of the full use of the film plant at Hollywood. It is also stated that the offer did not include a demand by the Universal Company for an option on Mr. Belasco's productions in the event of his acceptance.

"YOUNG AMERICA" IN SCREEN FORM

G. K. Spoor Buys Rights to Play from Cohan and Harris

Essanay is now preparing for its next big feature production, "Young America." George K. Spoor, president of Essanay, purchased the rights for this play from Cohan and Harris and it has already been put into scenario form by Essanay's staff of writers.

Director Berthelet has almost completed his plans for interior art decorations and settings. Mr. Spoor has a representative in New York looking for a suitable cast. This is in connection with his new policy of picking the cast specifically to fit the picture, instead of relying altogether on stock company players. This same policy was largely adhered to in "Ruggles of Red Gap" and in "A Pair of Sixes."

In "Young America" practically the entire company will be picked from players in New York. It is aimed to get the exact type of actor to suit each role. The play was written by Fred Ballard and was highly praised when shown on Broadway.

DIRECTORS TO DIRECT World-Pictures Announces Change in Production Departments

In the further interests of bigger and better pictures and the giving of exhibitors the greatest possible box-office value for the money they pay in rentals for World-Pictures, a change has just been put into effect by World-Pictures whereby World directors will hereafter confine their entire activities to directing.

Instead of having the directors, when on location and at the studio, determine upon the sums to be expended in filming a picture and do all the details essential to the expenditures, World-Pictures has found it much more efficient to appoint a treasurer for each production, who will accompany the director to location and assume entire charge of all expenditures. In this way the director will not be bothered with business details, but will devote his entire attention to directing the picture.

FRANK KEENAN'S SECOND

"Ruler of the Road," Formerly "Simeon's Shadow."

"Ruler of the Road," a strong, quick-moving drama, which has to do with railroad men and affairs, is the second Pathe Play in which Frank Keenan will appear.

Frank Keenan as Simeon Tetlow, the president of the Stillwaters road, occupies the center of the screen and makes things move in startling fashion in the "Ruler of the Road," which was produced under the direction of Ernest C. Warde. It was adapted for the screen from a story by Jeanette Lee, entitled "Simeon's Shadow."

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Good Results Expected from World's New Casting System—Harmon and the Motion Picture Business—Attraction of More Importance Than the Theater

THAT the man Gradwell, at World, knows just what he is doing is shown by the new arrangement for casting pictures. The other week he showed his recognition of the value of the story by giving World one of the finest scenario departments in the land, and here is the casting plan announced this week.

"Hereafter no directors will do the casting for any World Pictures. All casting will be done in the following manner: When a story is accepted by the scenario department and the continuity has been written and Okayed, a conference will be held by the production department managers, scenario editor and general manager as to which star shall be assigned to the principal role. When this point is determined the work of casting the remainder of the players will be given to the casting director, whose selections will be approved in another conference."

Why shouldn't it work? It is resulting beautifully for Davis, out at Triangle have you seen the latest films from Culver City? I know numerous directors are going to froth at the bare idea, but isn't a cause of such a rule the fact that directors' whims have too much play in the general casting scheme? Mr. Gradwell's announcement further indicates, if I read correctly, that directors' whims are a thing of the past in the story scheme, too. Please note the phrase: "When a story is accepted by the scenario department and the continuity written." Evidently for production. And evidently Gradwell feels that a real director can go out and produce any good story!

Where are those pessimists who said we'd NEVER get down to a basis? This way OUT!

Tarleton Winchester was publicity director of Paramount. But he liked sales promotion work so!

And so—

Pathe took him to do it.

P. A. Parsons was advertising and publicity manager of Pathe. But "P. A." preferred to lay out ad copy to anything else, and yearned and yearned for the day when he would do nothing else. He liked it so! (You must say it with a peculiar emphasis.)

Well, when Mr. Brunet assumed the manager's chair of Pathe the other day, Parsons got his wish.

For the publicity end of his work had assumed amazing proportions, and it was settled that the highest caliber publicity man obtainable should be handed that department by itself! And it was discovered that a recent manager of publicity for Paramount, was on the premises.

Tarleton Winchester likes sales promotion work so.

He is now publicity manager of the Pathe Exchange.

Assistant District Attorney Brogan, of Manhattan, says:

"All sorts of oil stock sharpers have flocked to New York since the 'blue sky' laws went into effect in Illinois. Also some sharpers in other stocks. Airplane companies, anti-aircraft gun promotion schemes. One case is that of a motion picture corporation of Delaware, capitalized for \$3,000,000, with practically no assets. Several prominent busi-

ness men of New York were PERSUADED to get on the Board of Directors."

Don't you feel sorry for the prominent business man who was persuaded—poor thing!—to act as director for a stock sharper's movie company?

Or do you feel sorrier for THE LITTLE BUSINESS MEN AND WAGE EARNERS WHOSE SAVINGS WERE ATTRACTED TO THIS COMPANY BY THE PRESENCE OF THE PROMINENT MAN'S NAME?

The Old Exhibitor has spoken of this condition before. When are prominent persons in other businesses going to quit acting as come-on men for sharpers who are trying to stock-job the motion picture business?

The pious exclamation of Clifford B. Harmon, made when a lawyer asked him if he knew anything about the motion picture business: "No, if I had I would not have gone into it," affords in its conservatism a striking contrast to the tone of the literature his Mirror Film Company issued when the public was originally asked to buy stock.

Mr. Harmon is the last man who should utter reflections on the motion picture business. He has certainly harmed it more than it has harmed him.

But his effort to penalize the Actor Goodwin is commendable enough. Provided, of course, that Harmon's charges of losses through "temperament" are half true. These charges are that despite his \$1,250 a week salary, Goodwin persisted in reporting late for work and even in staying away from work. A \$7,000 production, says Harmon, cost \$20,000 to make, due to these practices.

WHY MOTION PICTURE CENSORSHIP?

To the legislators of the States that have motion picture censorship and of the States that are contemplating it: The photoplay of to-day is from the pen of the best writers. If it is harmful to public morals, there are long-established ways to proceed against it, for public entertainment is regulated by statute. As a matter of fact, honest legislators appreciate that the motion picture is clean. How can honest legislators explain censorship measures for motion pictures when none exist, or are even contemplated, for the vile "popular song," which can be found in respectable department stores and atop pianos in respectable homes? Which is the greater menace, Mr. Honest Public Man? Do Maeterlinck, Charles Klein, Eugene Walter, Kate Jordan, Will N. Harben, O. Henry, James W. Gerard, William J. Flynn, and P. G. Wodehouse (names from release list in recent MIRROR) need censorship, or do such suggestive contraptions as the below, which are allowed to circulate freely through the homes of the country?

I'M SO AMBITIOUS

Spoken—I shall now introduce the up-to-date girl who is trying to make her way in the world while her sweetheart is fighting for liberty.

As Movie Queen with form divine, private yacht, prince, palace, all in line: I showed my disposition. Then they threw me off the lot. Then for appearance I cashiered where Broadway swells at night appeared. One slipped to me a bum "ten"—'twas all off with the men.

CHORUS

But I'm so ambitious; oh, so ambitious. But I found to my surprise, every line had its disguise. I'm so ambitious; oh, so ambitious. The boys prov'd much, oh, much too wise. Not for mine, not for mine, for mine.

WHY MOTION PICTURE CENSORSHIP?

And so he refused to go on paying Goodwin salary, he says, while the actor makes denial of the charges and asks a jury to grant him the salary withheld.

Motion picture producers should make it a rule to calculate the extra-expense they are put to by "temperaments" of players, and to deduct this amount from the moneys due the players.

I am sure that "temperament" would completely vanish from our studios!

Lesley Mason, who is writing the latest of the pages of *personalia* that this department seems to have evoked, presents a most interesting question re the "percentage system" of disposing of independent productions. "Is there anything to be said for it?" he inquires. "To the producer, it's a slower way of getting money out of his product, of course. But suppose it's the only way; is it better than letting the film accumulate dust on the shelf?"

On every hand independent producers tell me that it is impossible to make cash sales to the exchanges. "We'll pay you now the cost of the print, take it out of the first receipts, and then go you sixty-sixty!" is the ultimatum of the latter.

The dust-on-the-shelf argument is convincing, but if producers are not more enthusiastic for the percentage system, it is because of the treatment they have received from exchanges under it. Reports on weekly or monthly bookings come in late, and generally after the first month's spurt "dates" are few and far between.

The reason for the early spurt is that the exchange man is keen to get back

the cost of the print, which he has "advanced."

In other words, when he has his own money out of the transaction a drop in activity is noticeable. And that is the best reason, say the producers, why the exchange man should buy for cash—for his activity in behalf of a picture seems to be subject to the amount of capital he has tied up in it. If it is a considerable amount there is no likelihood of the initial big spurt with the tiny spurts following occasionally.

And then sometimes there is absolute crookedness. Bookings go unreported to the producer. Their profit, it is said, goes into the exchange man's pocket.

But for the latter condition there is a chance of relief. Producers-playing-percentage can form little groups for the employment of a check-up man in each exchange center. I am surprised it has never been done. The percentage reels would be kept in a special can to which the check-up man only would have the key, and each time he opened it he would credit the particular picture with a booking. There would be chances for evasion, but they would be so few that the unscrupulous exchange men couldn't count on 'em.

An amusing angle of the percentage situation is that exchange men tell that they prefer it because they would tie all their procurable cash up in pictures, under the cash purchase plan, but that if they have only to advance the cost of the print, sinews of war for the proper exploitation of the picture remain. And believe them, that "exploited properly" your picture can get umpty-thousand dollars! UNTIL YOU ASK THEM TO GUARANTEE IT!

Nor does the amusing angle of the movies-for-Metropolitan-Opera-House proposition break upon the trade papers. Reams about the "capitulation," that Rothapfel did it, that the new Griffith war film did it, that the latter must "open" right away, and so won't be shown at the Metropolitan, and all the junior and deputy assistant angles. The funny one, of course, is this:

The newspapers all printed stories expressing a shock.

Some of them printed editorials noticing that "it was only for the summer."

Some got the Opera House management to make statements implying that the come-down was really by way of patriotism. (The Griffith film will stimulate lots.)

Others even implied that while the lessees of the Metropolitan were willin', the reality men owning it weren't.

Just one, I think, implied that there had been full and unequivocal capitulation and didn't seem to beg its readers' pardon for printing the news.

After all of which Mr. Griffith literally remarked: "What does the name of the theater mean? I'VE GOT THE PICTURE. That's what counts. Let's see: this Met thing won't be available until May 15. And I can get the 44th Street, right around the corner, in a couple of weeks. Not such a famous theater, perhaps, but they all look alike to my film. Boy! tell the Metropolitan Opera House I'm in a terrible hurry and can't wait!"

In a trade paper review of the new Griffith film, I note this:

"The war scenes, taken on the western front, give intimate glimpses of modern warfare such as no other films to-day have shown. Big guns of the latest type are seen in action; there are beives of airplanes and French dirigible observation balloons; miles of marching troops and panoramas of the battlefield; trenches, fortifications, tanks, and 'pill boxes.'"

Such scenes have been familiar in official war films and in cinema newsweeklies ever since the outbreak of the conflict. Big guns, airplanes, troops, trenches, battlefields—they have been "shot" since August, 1914, by hundreds of cameramen and in all sorts of "takes." There has been no hesitancy to risk life, either; and so it would be hard to imagine a field of picture work offering as little chance as did this for "something new."

And yet, as the paragraph from the advance review indicates, even here Griffith produced "something new."

A mightier proof of the absolute superiority of this director cannot be found.

I have heard it said of Griffith that he was always backed by financial resources denied to most directors. That you certainly could make his sort of pictures if you had all the money you needed to mount them. I have been given to understand that two or three other directors were "as good" as he, only had never been allowed the sums he had had for his fine ones.

Comes Griffith into the field of the plain and ordinary and much-photographed war view, and gives us—well, the reviewer tells the tale!

The trade press failed to note, in chronicling Mitch Mark's death, that it followed by but a few months that of his ex-partner, Henry J. Brock. And still the Mark-Brock enterprises were exhibiting enterprises that ranked with the country's best. The late Stanley Mastbaum's houses had nothing on the Mark-Brock chain.

I thought of the Mastbaum methods this morning in reading the program of a Rochester picture house that an-

Which Are the Private Enterprises?

Attorney Siegfried Hartman contended last year that a cinema news weekly had the same right to photograph public persons as a newspaper. The New York Supreme Court disagreed with him, saying a motion picture weekly was operated for private profit. Whereupon "Without Fear or Favor" asked if newspapers were operated for love. The picture weeklies have gratefully accepted all the material furnished them by the U. S. Committee on Public Information, but if you want to know how the newspapers (also privately controlled) are doing their duty in this public respect, read of the attitude of some important ones as revealed by the New York Tribune.

KEATS SPEED, MANAGING EDITOR, "NEW YORK SUN":

"The press agents in Washington are of no use to 'The Sun,' and we find that none of their publicity copy is worth printing."

H. J. WRIGHT, EDITOR, "NEW YORK GLOBE":

"Our news department, I find, has no high opinion of the government's publicity service."

H. M. CRIST, MANAGING EDITOR, "BROOKLYN EAGLE":

"It might be found available by country newspapers, but in my judgment was not worth space in a metropolitan journal."

CHARLES HOPKINS CLARK, EDITOR, "HARTFORD COURANT":

"We have received from the government a pamphlet entitled 'Five Ways to Save Fuel.' We can name the sixth: 'Burn the documents that the government keeps sending in your office.'"

VICTOR ROSEWATER, EDITOR, "OMAHA BEE":

"You are eminently correct in your conclusion that the newspapers are being swamped with government publicity matter, of which very little gets into print."

ERIE C. HOPWOOD, MANAGING EDITOR, "THE CLEVELAND PLAIN DEALER":

"Sometimes we find a considerable part of the service useful as miscellany and grappling for early editions. The remainder of it, which I should say is the major portion, burdens the mails, wastes good white paper and annoys the editors."

H. R. GALT, MANAGING EDITOR, "THE ST. PAUL DISPATCH":

"A tremendous volume of it goes into our wastebasket, and I know into the wastebaskets of most other newspapers."

W. F. WILEY, MANAGING EDITOR, "THE CINCINNATI ENQUIRER":

"The waste of paper and printer's ink by the press agents representing the various bureaus, boards, divisions and committees at Washington is little short of criminal."

CHARLES B. WELCH, VICE-PRESIDENT AND MANAGING EDITOR, "THE TACOMA TRIBUNE":

"Best indication for serious nuisance in flood of government propaganda now clogging the mails is this fact: Your letter went so far astray in present demoralized postoffice service that I am using telegraphic night letter to say amen to your campaign against new national waste."

W. C. JARNIGAN, MANAGING EDITOR, "THE DES MOINES CAPITAL":

"I might state that we do not use one-tenth of the publicity stuff that we receive every day from the various departments at Washington."

RUSSES KENT, MANAGING EDITOR, "THE KNOXVILLE JOURNAL AND TRIBUNE":

"By far the greater part of the publicity matter sent us by government agencies must be rewritten before use. A considerable proportion of it is not worth rewriting."

nounced a ten-hour show for ten cents.

Six five-reel features, three two-reel comedies, a travelogue, a scenic, a topical, a news reel!

Reely!

Now, would it be such a bad thing if a dominant exhibitor in Rochester made the rest of the showmen decide to play ball together—and cut out "ten-hour shows for ten cents?"

I don't even repent the old three-program days when I read of such shows. It was hard to have take whatever General, Mutual, or Universal happened to release for the week, but the three exchanges always got together to kill such menaces to the business as the "ten-hour show for ten cents."

To-day there are so many exchanges that must exist, that exchange independence is a thing of the past, and the fellow who wants to knife the goose who laid the egg is quite free to do it.

Colonel William Fox is at it again!

Diggin' for the K. of C. War Fund.

Being a Hebrew, he will get the money—and the K. of C. can use it.

This department has spoken before about the horde of Fox relatives that work for William, but darn it they must be efficient if William can leave his business, as he does, to work for sweet charity!

Isn't it a pity that such a nice feller puts out so many vamp films, so much sex rot and—so many quick releases with titles so suspiciously like those that are getting heavy advertising from the other fellow?

"OLD WIVES FOR NEW"

Scenes in the wild precincts of Elysian Park, Los Angeles, were made for "Old Wives for New," C. B. De Mille's new Arctcraft special, last week. This location affords some of the most exquisite scenery in the entire Southland. The new picture is reported to be progressing splendidly, and Mr. De Mille is enthusiastic over the possibilities of the story by David Graham Phillips, from which the scenario has been made by Jeanie Macpherson.

SCENARIOS NOT WANTED

H. C. Hoagland, manager of the scenario department of Pathe Exchange, Inc., advises THE MIRROR that Pathe is not in the market for scenarios.



CHARLES SARVER
Scenario Editor World Pictures.

ROTHAPFEL DOESN'T CARE A BIT

Abandonment of Metropolitan Opera House Plan Not Regarded as Loss to Pictures

Far from being chagrined because unforeseen circumstances prevented his putting motion pictures into the Metropolitan Opera House this Summer, Mr. Rothapfel, of The Rivoli and The Rialto, appears to regard it merely as an incident in the day's work and not at all a reflection on the prestige of the motion picture.

"The motion picture doesn't need the Metropolitan Opera House to establish it as America's most popular form of entertainment," he remarked after it was definitely determined that the deal was off, "though I still think it would have been a good thing for the opera house to have had pictures and music presented there this Summer. So far as its being a particularly good place for that form of entertainment is concerned, I know that within a very few years there will be other theaters erected which will make the Metropolitan look decidedly antiquated by comparison, and these new theaters will be devoted to entertainment based on the programs we are now offering at The Rivoli and The Rialto."

"The fact that some of the boxholders are said to have protested against the action of the Board of Trustees in ar-

ranging to lease the institution to us for the Summer amuses me almost as much as it amused Mr. Brown, of The Tribune. You know he wrote a paragraph in which he said he regarded it as rather considerate of the motion pictures to think of going into the Metropolitan, for the reason that the theaters we are now operating in New York make the opera house look 'like a shabby old barn.'

"Some of the boxholders seemed to have had the impression that the kind of patrons who are attracted by motion pictures might whittle their initials on the furniture at the opera house or steal the portieres as souvenirs of their visit. The motion picture patrons of The Rivoli and The Rialto are not that sort."

"However, we had difficulty in getting David W. Griffith's 'Hearts of the World' when we wanted it, so the deal fell through, and whatever objections anyone may have had to our putting pictures in there make no difference now one way or the other. The motion picture will advance just as fast, artistically and every other way, whether the Metropolitan ever opens its doors to them or not."

CONSTANCE TALMADGE RESTING

Constance Talmadge, the Select star, is resting from her labors in behalf of the Select Pictures Corporation. Miss Talmadge is taking a vacation and enjoying the glorious weather with which Southern California is now favored.



KARL COOLIDGE
Scenario Writer with American

HIRAM ABRAMS DISCUSSES METHODS OF DISTRIBUTION

Director of Famous Players-Lasky Corp. Administrative Bureau
Advises Co-operation of Exhibitors with Exchanges

BY HIRAM ABRAMS

In the following article, written by Hiram Abrams, managing director of the Administrative Bureau of Famous Players-Lasky Corporation, he discusses the Bureau's relation to the problems of distribution. It is interesting to note that in pointing out the fact that the exhibitor should really be a salesman, Mr. Abrams is speaking from personal experience.—Editor.

Not so many months ago the advertising manager of a great metropolitan newspaper presented to the executive head of a large film distributing corporation a comprehensive plan for the advertising and general exploitation of the particular brand of pictures that the film magnate controlled. The plan was quite attractive, and carefully plotted out in blue print form, and the advertising man had high hopes of putting it over and landing a big contract.

The film man looked it over casually and then remarked briefly that he was not interested in newspaper advertising. "Look here," said the newspaper man. "Let me understand your point of view. You sell your pictures to the general public, don't you?"

"No!" replied the film man. "That's where you're wrong! The general public is what we don't sell our pictures to. We sell our pictures to about ten thousand exhibitors. Why should I spend money to buy space to attempt to sell pictures to people who are not possible customers? The general public doesn't own the theaters, and I don't care what happens to the pictures as long as my customers, the exhibitors, buy them. All the advertising I am going to do will be concentrated in the trade papers, where I get one hundred per cent value, where only the exhibitor whom I wish to reach will get my message."

"But in the final analysis, who is your customer?" asked the other. "Doesn't the success of your pictures depend on how the public takes to them? It is the public that pays to see the pictures, isn't it?"

"Well," said the film magnate shortly, "that's the exhibitor's problem, not ours. It's up to him to fill his house. We can't run his theater for him, can we? We have our own troubles."

Whereat the newspaper man threw up his hands in despair and left the office. It was plain to him that to argue with the film man would be useless. He was set in his idea. And he wasn't alone in thinking as he did. His is still the prevalent attitude in certain companies. That this is not the attitude held by the Famous Players-Lasky Corporation is evidenced by the national advertising campaign now being made direct to the general public.

The Public the Final Customer

The Administrative Bureau of the Famous Players-Lasky Corporation, where it deals with distribution problems, is the highest development of that idea. Organized, as has been explained, to develop a co-operation between the three sides of the triangle, producer, distributor and exhibitors, its main work in correlating the latter two sides will be in helping the exhibitor sell his pictures to other exhibitors and to the public.

The public is the final customer. A film company may be able to sell its pictures to every exhibitor in the country, on their sheer merit. But once that is done, the transaction is only half

completed. The pictures are still unproductive. They have brought in no actual returns. It is only when the public pays its money to see them that they begin to bring in any part of what they cost to make, distribute and show. Then the exhibitor, the distributor and the producer get their profits. The public gets its money's worth, and a sound business transaction has been completed.

The film producer or distributor whose whole desire is to sell his exhibitor only is going to lose in the end. His transaction isn't sound economically. Suppose the exhibitor does rent his films. Suppose he does succeed in getting the public to look at them. All of them may make money. But they cannot make as much, nor can they make it so surely and certainly, as they could if they were all working together, in close co-operation.

Making Salesmen of Exhibitors

The Famous Players-Lasky Corporation has pictures to sell. It can sell them to the only market for pictures, the public. To aid in the sales there are salesmen. (But while our sales forces comprise hundreds of skilled sales experts, we have fewer salesmen than we should have. In other words we want six thousand salesmen for Paramount and Arcraft pictures. To make a salesman out of every exhibitor, and to increase our sales force by this six thousand and more, is one of the aims of the Bureau.

And remember, the individual sales efforts of every exhibitor showing the pictures are unified and backed by the national organization, which advertises direct to the customers, the public. The entire organization is turned into one gigantic army, all working for the good of the whole in order that the greater good of each individual may be secured.

There is another reason why the exhibitor of Paramount and Arcraft pictures must be a salesman of those pictures. This is a financial reason. The more people who see the picture, the smaller will be the burden on each exhibitor instrumental in showing it. The more exhibitors there are showing

a picture the less it will cost each exhibitor.

Thus it is the exhibitor's direct interest to sell the pictures to other exhibitors not only because he must bring in returns for himself on the sales, but also because the prices for his rentals will be smaller in proportion to the total circulation reached. If ten exhibitors show a picture that costs a hundred dollars, it will cost them ten dollars apiece. If there are twenty of them, it will cost them only five. It's up to those ten, then, to get busy and sell ten more. Then their expenses will be cut in half, through their own efforts.

Co-operation Is Solution

Co-operation, then, means the all-around benefit of every side of the triangle. Thus in both the problems of production as outlined recently and in the problems of distribution, the Administrative Bureau will work for closer union between all factors, with the aim of correlating the entire industry into a solid, firmly based and evenly directed whole, which will advance for the good of all concerned.

THEATER SHOWING FOR KEENEY FILM

"A Romance of the Underworld," Starring Catherine Calvert, to Have Premiere Before Brooklyn Audience

"A Romance of the Underworld," which is to be the first release of the Frank A. Keeney Pictures Corporation, will have its initial showing at a regular theater performance and before a metropolitan audience. It will be the feature of the program at Keeney's Theater, Brooklyn, April 2.

Mr. Keeney has taken this unusual method of presenting the picture because, he says, he wants the exhibitor to size up its actual effect upon a representative theater audience.

"I am not afraid to give this picture the acid test," he declares, "because I believe it is a great picture and will gain by such exploitation. A photoplay, like any other form of entertainment, gets its best advertisement from the commendatory comments of those who have seen and enjoyed it. I am a great believer in publicity, and I believe the method I have chosen for the initial showing of the first product of my new enterprise is a form of publicity which will prove very effective."

"I am particularly anxious to get 'A Romance of the Underworld' before the

MEETING APRIL 9

Editor Dramatic Mirror:

Dear Sir—A group of prominent business men from the State of Michigan, in a conference which I attended in Detroit last week, offered to finance a practical cooperative booking plan for the exhibitors of the United States and Canada, providing prominent exhibitors from different points of the United States would meet at the Hotel Astor, April 8, and work out with them a plan which is practical and feasible.

Every plan announced so far has its good points and its weak ones, but with the right movement and proper financial backing, the best plan can be decided upon by exhibitors and put into effect within a short time without compelling exhibitors to advance money or buy stock.

All producers who are willing to produce under such a plan and who are interested in such a movement are invited to attend a meeting with exhibitors at the Hotel Astor, April 9, at which time it is hoped the plan can be completed and laid before them.

All exhibitors, irrespective of any national organization affiliation are urged to be present at this conference.

C. C. PETTIGREW.



GRIPPING SCENE FROM "THE TIGER MAN"
Arcraft-Ince Picture Starring W. S. Hart

exhibitor as a photoplay attraction which can be booked for long runs, because I believe it will gain in popularity with every showing. My whole thought has been to present to the millions who have never seen New York a vivid picture, minute and accurate in all its details, of the underworld life of the world's greatest city. I believe it will also have a strong appeal for thousands of New Yorkers who are utterly unfamiliar with the picturesque scenes and characters of the lower strata of civilization in their wonderful cosmopolitan community. Through the medium of the camera and the screen the public will obtain vivid and intimate glimpses of such interesting points and localities as Chinatown, Little Italy, the Bowery, Blackwell's Island, the Tombs and Criminal Courts Building, with the famous Bridge of Sighs, and the great East Side, with its unique life and its teeming activities."

The picture was directed by James Kirkwood. It features Catherine Calvert, who starred in the Paul Armstrong play of the same name, from which the screen adaptation is made. She is supported by an all-star cast, including David Powell, Eugene O'Brien, Edwin Forsberg and Sybil Carmen.

RIGHTS TO CARTOONS

The Educational Films Corporation of America announces through General Manager E. W. Hammons that it has just acquired sole releasing rights to the Happy Hooligan and Katzenjammer Kids cartoons produced by the International Film Company, and widely known through the medium of the Hearst newspapers.

"We have noticed for some time," said Mr. Hammons, "that these cartoons were increasing in interest and real artistic merit, and we were gratified when the International Film Company asked the Educational Films Corporation to become the controlling factor in their distribution. We confidently expect that they will take their place with the Bruce Scenics and the Dittmars Living Book of Nature, issued by us, as genuine short features."

The first release of the cartoons under the new management will be on April 15. Thereafter they will appear weekly.

"JUDARAE" FOR ZIONISTS' FUND Jewish Societies Will Produce Picture to Aid Rehabilitation Project

The Federation of American Zionist Societies has promulgated a movement to raise \$100,000,000 with which to rehabilitate Jerusalem and Palestine and restore these ancient cities to Jewish occupation. An association of Zionists, including many prominent Jewish people of this country, has evolved an effective way of increasing the Zion fund by many millions. This coterie has contracted with George L. Hutchin, author and producer of "Judarael," to exploit his beautiful story of Zion.

It is the purpose of the association to exhibit the photoplay "Judarael" under the auspices of the local branches of the American Federation of American Zionists, and to donate fifty per cent of the net proceeds to the federation for the rehabilitation of Jerusalem and Palestine. Those having the matter in charge have deemed it expedient to send a large company of screen stars to the Holy Land to photograph many of the more important scenes of the cinema. Scores of noted Jewish players are volunteering their services for this worthy project.

Overtures have been made to the British Government for permission of this film expedition to Jerusalem to take the scenes necessary for the completed production, and assurances have been given that the request will be granted. The expedition deems it expedient to go via the Pacific, touching at Honolulu, Yokohama, Manila, Hong Kong and other great ports en route. It is a part of the plan to notify the Zionists of those ports, photograph the multitudes at the landing, and release the film with the "News Service" of the world.

NORMA TALMADGE BACK Work on "De Luxe Annie" Resumed by Select

Norma Talmadge, the Select star, returned last week from her flying trip to California, during which she made a four-day visit to her mother and two sisters, all of whom are at present living in the West.

Miss Talmadge's return East was the signal for resumption of work on her next Select production, "De Luxe Annie," the screen presentation of Scammon Lockwood's successful stage play, which, following its New York run, has been on tour of the larger cities. At the Talmadge studios, in East Forty-eighth Street, New York, the filming of the play is now progressing steadily. Miss Talmadge is presented by Joseph M. Schenck.

For this production Norma Talmadge has a new director. Roland West, formerly manager of the Talmadge studios, is in charge of this picture. She is again supported by Eugene O'Brien, who has been leading man in her recent Select productions.

HER FIFTH PRODUCTION

Olga Petrova returned to New York last week after a brief vacationing period enjoyed at Palm Beach. The Polish actress will commence work immediately at the Petrova studio on the fifth of her special screen productions. The forthcoming vehicle in which Mme. Petrova is to appear is especially noted because of the prominence of the author and the unprecedented price paid for the screen rights. "Patience Sparhawk and Her Times" is the title of the fifth production, which is a picturization of the celebrated novel by the same name.



SCENE FROM "THE ORDEAL OF ROSETTA"
Select Production Starring Alice Brady

ALICE BRADY FINISHES NEW PICTURE Dual Role Is Feature of Select Offering, "The Ordeal of Rosetta"

Alice Brady has just completed filming "The Ordeal of Rosetta" for Select, in which her versatility and artistry are given full expression in the dual role of the twin sisters, Rosetta and Lola, respectively the heroine and villainess of the story.

An earthquake in the little Sicilian town of Cantonia, where the girls live with their father, Professor Gelardi, separates them; Rosetta comes to New York with her aged parent and becomes a stenographer, and later the secretary of a successful novelist; Lola becomes an adventuress and drifts to South America. Later she too comes to New York, and the tangling threads of fate involve the sisters in a web of circumstances that furnish the ordeal, from which Rosetta emerges victorious at last.

Miss Brady's company made an efficiency record in this production through the synchronized filming of exteriors and interiors. While Emile Chautard, who directed "The Ordeal of Rosetta," worked in the studio, his assistant, Albert Lena, not only made all arrangements for exteriors and built the noteworthy reproductions of a

Riverside Drive apartment and a Mulberry Bend flat, but also actually photographed many of the outdoor scenes, including the automobile runs on the Long Island estate of the novelist, the entrance to Sherry's and other bits of the production.

Alice Brady's leading man for "The Ordeal of Rosetta" was Crauford Kent, who needs no introduction to film audiences. Others in the cast include Ormi Hawley, Maude Turner Gordon, Henry Leoni and Hazel Washburn. When assembled and titled this picture will, of course, be distributed through Select.

BACK TO PICTURES

Julian Eltinge's record breaking vaudeville tour concluded with his engagement at the Palace Theater, Chicago. He will return to Los Angeles immediately, where he will resume his picture work, making his own pictures. Arrangements have been made whereby Mr. Eltinge will make a special vaudeville tour, at the head of his own company, next season, for a limited engagement, under the direction of William Morris.



PRISON SCENE IN "LITTLE MISS NO-ACCOUNT"
Vitagraph Picture with Gladys Leslie

THREE FILM STARS JOIN LOAN DRIVE Douglas Fairbanks, Mary Pick- ford and Charlie Chaplin Enlist Their Services

Leaving only their celluloid shadows to entertain Western picture fans in their absence, Douglas Fairbanks, Charlie Chaplin, and Mary Pickford will leave Los Angeles next week to devote their compelling individualities to a three weeks' drive as money-getters for Uncle Sam.

The third Liberty Loan is the particular Government project, in which the famed trio will interest themselves and their Eastern audiences, and each has been given a certain territory to cover before returning to Los Angeles.

Already the screen stars have spent much time in perfecting their stunts for the trip. They are answering a call to service of the Government issued by Secretary McAdoo, and some indication of the financial harvest in Liberty Bonds which they will reap for the nation can be had by the fact that while touring from New York to California during the second Liberty Loan campaign, Fairbanks sold more than a million dollars' worth of bonds. The tours will be preceded by an elaborate reception in Washington, when Fairbanks, Miss Pickford, and Chaplin will be entertained by the Government executives.

ALICE JOYCE'S NEXT

Alice Joyce, who is nearing the completion of "The Strength of the Weak," a Vitagraph Blue Ribbon feature, soon will begin work on "Find the Woman," the famous "Cherchez La Femme" of O. Henry. The story is laid in New Orleans, and plans are being made for Miss Joyce and her company to go to the old Creole City to make the picture. Tom Terriss, who has directed Miss Joyce in her last five productions, will direct her in this, and he promises that the picture will have in it all of the local color and romance which O. Henry found in New Orleans and which gives his story such a charming background.

THIS WEEK'S COVER

Conceded by many to be the most beautiful woman of the speaking stage, Elsie Ferguson is one of the last among the famous artists of the drama to become associated with the motion picture art. Miss Ferguson is truly representative of the high-class American drama and her popularity is entirely in keeping with her histrionic talent.

Her belief that in order to give her best efforts to the silent drama it would be wise to wait until it had developed to a higher artistic plane resulted in her refusal of all film propositions until she was approached by Adolph Zukor with a suggestion that she appear in Artercraft pictures.

Her initial motion picture vehicle was "Barbary Sheep," followed by "The Rise of Jennie Cushing," "Rose of the World" and "The Song of Songs." "The Lie" is released in April, after which will follow "A Doll's House." Miss Ferguson's career has demanded much of her in the way of hard work and persistent effort, but her great ambition to accomplish bigger things no matter how successful the last one may have been has resulted in her present enviable prestige.

Miss Ferguson's most recent appearances on the speaking stage were in "Shirley Kaye," "Arizona," "Rosedale," "Primrose" and "The Outcast." Her initial appearance abroad was with Lawrence D'Orsay as Ella Seaford in "The Earl of Pawtucket," at the Playhouse, London.

GOLDWYN WILL MOVE THREE COMPANIES TO LOS ANGELES

Fred Warren Visits Coast to Make Arrangements for Corporation's New Activities—Production Continues Steadily

BY MABEL CONDON

LOS ANGELES (Special).—Fred Warren of the Goldwyn Company is completing arrangements in Los Angeles for the bringing out from New York of three Goldwyn companies. Two additional companies will be added here. Pauline Frederick is said to be the newest acquisition to the Goldwyn forces. The other star to be added will probably be a man.

Coming to California, to Mr. Warren, meant coming home, as his newspaper career was begun out here about seventeen years ago. He has accomplished a great deal in his two weeks' stay and was to be found almost any hour of the day or night in his office at the Goldwyn exchange. He has already started on his return to New York, visiting the various Goldwyn exchanges en route. Either he or Samuel Goldfish will bring out the Goldwyn companies shortly after April 1.

Edna Earle, recently of the Pathe Company in New York, has begun a Bluebird picture under the direction of Ida May Park, at Universal City.

Supervising Director George D. Baker of the Metro forces, is preparing to direct Emmy Wehlen in her first Coast-made picture.

Engel Content Here

Joe Engel, who has the entire Metro plant under his watchful eye, says being away from New York is bothering him not in the least and that he plans to be on the Coast for another five months.

Albert S. LeVino, with whom the film folk of New York are well acquainted, has the Metro Coast scenario department in his competent charge and is responsible for the authorship of several of the Metro pictures.

Nell Shipman is personally conducting four Malemute dogs up to the snows of Truckee where Director David Smith is to produce the frozen-North story, "Boree, Son of Kazan." Al. Whitman will play opposite Miss Shipman in this story. Miss Shipman's love for dogs prompted her to take care of them at her home for two weeks preceding the company's departure for the North where the Malemites will play an important part in the Vitagraph picture, "Boree."

President S. S. Hutchinson is expected at the American Film plant at Santa Barbara almost daily.

President Carl Laemmle of Universal City has arrived at that plant.

Director George Fitzmaurice has had built a complete Japanese village in which he is filming many of the scenes of the Fannie Ward-Pathe picture taken from the story "The Japanese Nightingale."

Julian Eltinge's new home being erected in Edendale is nearing completion and will be ready for Mr. Eltinge shortly after the latter's arrival in Los Angeles. He is considering a starring contract with an Eastern producing company about to establish on the Coast.

Louise Glaum will shortly remove her household goods into a picturesque place of mission architecture and which flaunts a patio. It is within a few blocks of the Paralta studios.

First Russell Picture Finished

The first release of William Russell Productions, Inc., was finished last week in Los Angeles where Mr. Russell, his director, Henry King, and members of

his company were working on location. The second Russell picture, a comedy-drama, was begun at the Russell studios in Santa Barbara this week.

Director William Duncan has taken his Western Vitagraph company to Big Bear Valley for ten days of picture-making.

A triumvirate of personal press representatives will besiege New York shortly with their respective stars. Bennie Ziedman, Al. Cohen and Carlyle Robinson, exploiting, respectively, Douglas Fairbanks, Mary Pickford and Charlie Chaplin, are the publicists in question. The third Liberty Loan drive is the object of their forthcoming Eastern appearance.

Studio Manager, Henry McRae, presided at a Universal City luncheon given the directors and leading people of that studio in Los Angeles on March 20.

Wallace Worsley is J. Warren Kerrigan's new director and Bertram Bracken will direct Henry Walthall.

Pathe Stars At Work

Bessie Love, Frank Keenan and Bryant Washburn are three Pathe stars

now at work on new pictures on the Paralta lot.

Reginald Barker is directing Louise Glaum in a Monte Katterjohn story for Paralta.

Ed. LeSaint is directing Gladys Brockwell in a Charles Kenyon story at the Fox Studios.

Theda Bara is completing the picture "Salome," under J. Gordon Edwards' direction.

Edith Storey, directed by Frank Reicher, is completing the feature "Treasure," much of which was photographed at Catalina.

Bert Lytell, now in Arizona finishing a Metro picture, "The Trail to Yesterday," will work, thereafter, at the Hollywood Metro studios.

Charles Hill Mailes of the Universal Company and Hector Dion have bought a garage in Hollywood. They still continue their film activities.

Director Elmer Clifton has his Universal company, featuring Ruth Clifford and Monroe Salisbury, at Truckee where his cameraman, Victor Miller, had his feet frozen. Betty Shade, Alfred Allen and Sam De Grasse are other members of the Clifton company.

Lois Weber's new production will have to do with the heart-suffering of the women of today owing to the curiosity of the mythical Pandora. "Pandora Pays" is the name of the Weber production.

Norman Kerry is playing the lead in

WHY HE RENEWED

March 18th, 1918.

Editor, Dramatic Mirror.

Dear Sir,—Herewith please find payment in renewal of my subscription to the Dramatic Mirror.

During the past year I have found no trade journal more accurate in its report of conditions in the motion picture industry, nor criticism of features so invariably correct, as the Dramatic Mirror. Hence my renewal.

With continued good wishes,

Sincerely,

EDGAR SELDEN.

a seven-reel States Right feature nearing completion, under the direction of Emmet J. Flinn.

Sessue Hayakawa is completing his final Lasky picture at that company's plant.

Arbuckle Company "Rained-In"

"Fatty" Arbuckle's company has been rained-in in San Gabriel Canyon for a week. Joseph Schenck, president of the Arbuckle company, was of the party thus shut off from the outer-world.

Buster Keaton of the Roscoe Arbuckle Company, is expecting a call to camp daily.

Bessie Barriscale, with Charles Gunn as her leading man and an excellent Paralta cast, is being directed by Raymond B. West in the final scenes of a big patriotic picture.

Kathlyn Williams and Raymond Hutton are receiving congratulations of the west coast colony on their splendid work in Mr. De Mille's picture, "The Whispering Chorus," which is having a two weeks' run at the Kinema Theater.

Triangle Activities

Thomas Heffron, Raymond Wells, Jack Conway, Jack Dillon, Frank Borzage and Gilbert Hamilton are the dramatic directors now busy at the Triangle Studios. Harry Edwards and Billy Beaudine, comedy directors, and Cliff Smith, directing Roy Stewart in Western pictures are also active at this plant.

Frank Condon, *Saturday Evening Post* writer, was chosen by H. O. Davis as a "find" in the way of writing clever sub-titles and comedy-drama continuity—so Mr. Condon is now alternating fiction writing with specializing in these two lines at the Triangle plant.

Since Bill Hart deserted the Heidelberg Table at Hoffman's for the snowy peaks of Truckee, there's a general air of gloom that hovers over the once-happy table, and one seems to hear related there only the saddest instances of the day.

Take, for instance, Charles Gerard's grewsome telling of how he was almost actually hanged in Chet Withey's picture.

Paul Dowling, who gave up the publicity chair at Paralta to enter the Navy, made a sad appearance on Saturday night with a shaved head.

Grace Kingsley, who conducts the chatty picture section of the *Los Angeles Times*, brought to the table, the other night, the information that there is no real news in existence any more, and put over a scoop story the next morning and Sid Grauman, owner of the Million-Dollar Theater called "Grauman's," refuses to come to the table at all because Fritz, the watchful waiter, refused one evening, to take the responsibility of serving him tapioca pudding and brie-cheese, at one and the same time.

But, decidedly, Bill Hart had better hurry back!



FERDINAND ZECCA

In furtherance of the Pathe policy of quality productions, Ferdinand Zecca, one of the pioneers of the motion picture art and inventor of many of the present-day methods of production, has come to America as director-general of productions for Pathe Exchange, Inc. Mr. Zecca will supervise all of the Pathe productions in America. On the Continent, Mr. Zecca bears the same relation to the motion picture art as David W. Griffith and Cecil B. De Mille do in this country. More than twenty years ago Mr. Zecca, realizing the great opportunities of development of the new art, turned his attention from the phonograph to the motion picture.

Mr. Pathe and Mr. Zecca were among the first to realize the possibilities of the new art, and in 1900 they made the first motion picture drama, "The Little Story of a Crime" the picture was called. It was 150 feet in length, and it contained three sub-titles—the first time a sub-title had ever been used. The first exhibitors who received prints returned them indignantly. They complained they were paying for motion pictures, not for literature, and it re-

quired considerable persuasion before they would even show them. The innovation made a decided impression with the public, and that first "feature" had a widespread sale, followed by a demand for more productions of the same kind. That was the beginning of Mr. Zecca's success. Soon after he was made supervisor of productions, with control over the Pathe studios in Europe, which position he maintained until he came to America.

"A great deal of money is spent on your productions which does not show on the screen," said Mr. Zecca. "It is probably due to the lack of preparation in the scenario which is the basis of every picture. In my opinion the scenario is of paramount importance. Without a good scenario no picture has much interest. I do not mean this as a reflection on American productions, which are the best that are being made to-day anywhere in the world. I do think, however, that the average producer has paid too much attention to the star and too little to the scenario, the result being imperfect pictures."

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

In Screen Versions of Popular Operas Music of Works Is of Definite Value—Successful Players Must Possess Many Qualities—Punctuation Essential to Correct Interpretation

BY MONTIVILLE MORRIS HANSFORD

THE showing of "La Tosca" at the Strand last week, once more brought up the question of using the music of an opera built on the same subject. The Ricordi publishing house stopped all doubt as to Puccini's setting of this play by refusing to allow it to be used in the production of the picture. In the case of "Thais," programmed at the same theater this winter, I held that it did not make much difference whether the Thais music was used or not, with the exception of the famous *Meditation*. I brought down some pitying remarks on my head from some of my musical friends. They were sorry for me, and that I had not heard Thais often enough to become saturated with the music. I did not hold exactly that view. I said that it would make very little difference to the general audience; and I still hold that opinion. In the case of *Tosca*, the music would greatly enhance the photoplay, because the music is much better known than Thais. The so-called *Prayer* is sung world without end in Broadway cafés, and it is always cheered to the echo, even if the singer has an Irish accent. It then becomes a matter of the popularity of the play as an opera, whether the music is of definite value in the screen version.

Composers Becoming Wary

There is a great mixup in this business of contracts between publisher and composer, and it now and then hits the orchestra man when he is trying to get a popular setting for his show. Composers these days are becoming very wary about the children of their brain, and they are bent on having the last penny revenue from every quarter and eighth note of the score. Special contracts in some cases have been made, excluding all privileges of orchestral use; and this is not so much the fault

of the publishers as the composers themselves. When art gets up against the money-making habit one may look for most any sort of trouble.

Of all the fearful habits of the picture organist, carelessness is the worst. It allows him to lean back in his seat (and most players of this class have a chair-back screwed to the bench, so they can enjoy a siesta every little while when the picture quiets down) and take life easy. They also take the salary easy—it is easy money. The manager does not like to create a disturbance and so lets matters go. But the careless organist and piano player ought to be jacked up now and then, just to be reminded that the weekly envelope is supposed to be for value received. I have been told that it is a tiresome job, and I know that, for most jobs are just that. There is one way to keep up interest in the film, and that is to realize that it is entirely new to the people behind one, and however tiresome it has become from a few repetitions, the audience is still getting thrills every minute. And the better the player plays, the greater will be the thrills, the better the effects, and the better the whole show. And it is much easier work than digging potatoes; I have done both and I can say this from first hand experience. The potato-patch will crook the best spine much quicker than an organ bench.

Qualities Essential to Players

A picture player should have the very highest ideals about his work; he should have unlimited enthusiasm; a desire to do better with every picture. He should try to find what sort of music his listeners like, and then spare no trouble in learning that kind. In this way he will get somewhere, both in the estimation of his audience and that of his manager. These latter gentlemen come in for a lot of palaver from the musicians, and particularly from the organist, but they are just human beings trying to get what they want; all the more reason why the organist should strive to help them out. It is unfortunate that some of them don't know much about the organist's job, but I firmly believe that this class is disappearing and in a few years will be entirely extinct in the East.

Punctuation of a Picture

One gets the notion in some theaters that the organist or pianist is overworked. This feeling comes from noticing his great desire to dominate everything, even the picture. This is a very bad phase of bad playing. A picture has its rhythm, its semicolons, commas, periods, and nearly all other signs of punctuation. The wise player follows these with as much exactness as if he were writing a play. Punctuation of a picture from the musical standpoint rests with the degree of tone used and the tempo. One has only to listen to a player who knows nothing of these details and it will be seen that he does not follow the picture at all, except where there is a very definite change of mood, or where it is necessary to use a hurry; the finer sense of the film escapes him.

A fine example of an effect is in the

murder scene in *Tosca*. As *Tosca* completes the arrangement of candles and crucifix, she starts out of the room. This is undoubtedly a very solemn scene in which the music should be of a grewsome softness, in fact, very soft. This degree of tone can be diminished as *Tosca* opens the door, and as she closes the door the music can be at the utmost degree of softness, dying down to nothing. This gives the effect of absolute stillness, as in a room with the dead, as this is. This scene is an interesting study, particularly with organ effects, and probably the organ can lend more shuddering grewsomeness to it than an orchestra. Mr. Sisson at the Strand gave the above interpretation to the scene, playing it most excellently throughout. Mr. Edouarde had set the torture scene with wonderful vividness; in fact, I don't remember anything quite so effective in a dramatic scene in quite some time.

Mozart and Beethoven Themes

An easy scheme to get a few good hurries and agitados is to purchase a book containing several of Mozart's and Beethoven's themes and variations. In the different sets of variations will be found enough material to last a year, besides using the theme, itself, for numerous scenes. Two books have been issued by Ricordi which will be welcomed by many organists in picture houses. Each book contains four numbers arranged for organ by Richard Keys Biggs, and among them are well known themes, such as *Recondita Armonia* from *Tosca*, the *Flower duet* from *Butterfly*, also the prelude to the third act of *Tosca*, and the *Waiting motive* from *Butterfly*; Burleigh's *Deep River* is included, and an old favorite with picture players, *Serenade Coquette*, Barthelemy.

"La Tosca" (Paramount)

As Miss Frederick's idea of this character is a rather imperious and vain *Tosca*, a theme of this nature should be used for the opening; a polonaise movement will answer; and at Scarpia a sombre note must be introduced, following with polonaise at *Tosca*. For church scenes use a chant tune, a distant chime will give a fine effect, but it must be soft; good chance to follow action here. Title "On the morrow," *Tosca* theme, with agitato at cell and prisoner; sombre at Scarpia until *Tosca*, then hurry, to action. Church scene again calls for chant, chime again. Cue "Who works here?" sombre; title "The hour of the Angelus," bell and chant, very soft. At *Tosca*, hurry, or very sombre; mood long. At cue "No, I believe you," agitato with action, then sombre. Title "The hour of two," soft; at Scarpia and *Tosca*, sombre; Herbert Sisson at Strand used the *Prelude to The Deluge*, Saint Saens at this cue. This can be alternated with a hurry at will. This scene should be built up, beginning with soft tone and then increasing to climax at stab, at which silence for few seconds, after which play scenes as already described in another column. At guard, a soft march, minor key; at shooting, sombre chords, despairing to end.



FRANK MONROE

The Pacific Coast is fortunate in having several talented men presiding at the keyboard of the various big organs installed in motion picture houses in that part of the country. The above cut shows Frank Monroe, a popular player of Spokane. He is at present in the Liberty Theater, one of the leading houses, having a Wurliatzer Hope-Jones Unit Organ. Mr. Monroe has been playing pictures for ten years and has succeeded in building up an enviable reputation on the Coast as a performer who not only plays good music but interprets the screen moods with intelligence and taste. He is known as a diligent worker, putting in much time at the keyboard in rehearsing, a rare habit for an organist. He has played in the leading Northwestern photoplay houses, including the Coliseum and Strand in Seattle, and the Columbia in Portland.

"Love Me" (Paramount)

Open with a soft waltz, or intermezzo, or change to latter at title "Gordon Appleby." Hurry at train pulling in station. At cue "Father told me," soft love theme, Huerter *At Twilight* is good; neutral for next scene. At title "Rose-scented June," live theme again. Title "The news of the marriage," sombre, and at title "The test by fire," love theme alternating with sombre. At cue "Just as I thought," lighter; cue "Gordon has told me," sombre through cue "The nightly fluttering," and at Maida's entrance agitato, softly, alternating with hurry. At title "The afternoon of the Charity Ball," light theme, going into waltz with dancers. At taxi agitato, until Eunice, then sombre and slow. At cue "Meaning what?" agitato. As door opens, silence, then soft agitato until cue "What are you going to do?" sombre, following action. Cue "And now I think," love theme to end.

KNAPP REJOINS GENERAL

General Film announces the appointment of C. C. Knapp as manager of its Minneapolis branch. He is a former General Film employe, having made a fine record as a salesman, working up in a few years to a managership at Minneapolis. Since that time Mr. Knapp has been engaged in exploitation of state right features, and more recently was handling "Cleopatra" in Pennsylvania and New Jersey.



PAULINE FREDERICK
As "La Tosca" (Paramount)

OPEN MARKET



STATE RIGHTS

REMBUSCH ADVISES OPEN CONFERENCE OF FILM MEN

Exhibitor Declares Solution of Present Industrial Problems
Lies in Co-ordination of Members of Trade

BY FRANK J. REMBUSCH

Producers and exhibitors of motion pictures during the last year and especially for the last six months have been confronted with the most unfavorable conditions in the history of the industry. The reports received by the Allied Exhibitors' Legislative Committee show that 40 per cent of the motion picture theaters have either closed their doors or are only showing half the usual time and many exhibitors are running their theaters without profit. On the other hand many producers of pictures are, if we may believe reports, in a desperate plight.

A careful study of these conditions will convince any one that the fault is not entirely on account of the excess taxation (which probably did aggravate conditions) but it is the lack of co-ordination and co-operation within the industry that is causing great loss to both exhibitor and producer. The general complaint of over-production, inefficiency, senseless competition in distributing costs, is caused by the general disorganized condition of affairs.

Within the last few months many remedies have been suggested, but the general idea is that if the producer and exhibitor could as a class get closer together, each could afford mutual protection to the other. There is no film company today but what has a special department to consider exhibitors' problems. On the other hand, exhibitors are beginning to appreciate and realize the many difficulties that producers are laboring under and as a consequence we have at the present time several propositions offered to exhibitors by various agencies for a mutual agreement between exhibitor and producer to give mutual protection.

Need of Co-ordination

None of these plans so far have benefited the exhibitor or the producer. It

is evident that so many conflicting proposals offered to the exhibitors at one time will make it impossible for it to benefit either the exhibitor or the producer by this proposed mutuality even though the exhibitor and producer may both be in favor of the general principles of this co-ordination movement.

This co-operative movement will be tried out and no one can deny but that something definite will be accomplished in time. The history of the amusement business proves that some form of mutual protection is always necessary before the business becomes stable and prosperous. For instance, in other lines, the producer and theater owners are protected by a booking arrangement.

For example, we have the burlesque wheel, the vaudeville companies and the so-called legitimate franchises, etc., and all came about through necessity; even circus owners were obliged to come to a mutual understanding to prevent a commercial war.

I have received many communications asking advice on the various propositions that are being offered to exhibitors. We are at a loss to favor one or the other because neither of them seems complete. On the other hand we are told by producers that unless the exhibitors find some way to protect the small producing companies, that it is only a question of time until one large film company will control the entire film market and from the experiences in the past we may expect that such a company would not only control the film companies but also the theaters.

In order to crystallize the sentiment with regard to co-operative agreements between producers and exhibitors, and prevent so many conflicting activities in this direction, let us have a full conference at the Hotel Astor, New York City, beginning noon, April 8.

EXHIBITORS SAID TO CONTROL STOCK

Louis F. Blumenthal Issues Statement That United Picture Theaters Is Wholly a Co-operative Organization

Louis F. Blumenthal of the United Picture Theaters of America issued his first official statement March 28, since this exhibitors' co-operative organization started its activities at 1600 Broadway and sent representatives on the road to sign up 2,000 booking days preparatory to buying and releasing pictures. Mr. Blumenthal felt moved to speak in order to challenge widely circulated mis-statements and half-truths and to set forth the fundamentals of United Theaters policy. He said:

"In the face of reports from all over the United States of a growing friendly sentiment for our plan, the signing up of many exhibitors and the reasonable prospect of securing the booking days we desire, it is annoying to be attacked

BRADY FILM CUT TO EIGHT REELS Drury Lane Melodrama, "Stolen Orders," Now Being Assembled

An idea of the size of the picture and some conception of the time and money expended in its production is conveyed in the statement that 100,000 feet of film were taken during the making of William A. Brady's "Stolen Orders," the picturization of one of the most famous and spectacular Drury Lane melodramas, "Sealed Orders."

This 100,000 feet, filmed under Mr. Brady's personal supervision, is now being cut, under his direction, to eight reels, or approximately 8,000 feet, in which length "Stolen Orders" will be shown. As may readily be imagined, those 8,000 feet are said to tell on the screen a story of intense dramatic interest, and one that is interpreted by a cast of unusual distinction. For in "Stolen Orders" will be seen six stars, each a power in his or her own right in the realm where the camera is king. Carlyle Blackwell, Kitty Gordon, June Elvidge, Montagu Love, George McQuarrie, and Madge Evans enact the principal parts, and in their support will be seen many others well known to the picture going public.

Numerous spectacular and thrilling effects will be shown. Among these, one depicting the safe blowing and robbery of a famous London jewelry shop; another showing a reproduction of one of the recently much-mentioned gambling clubs, operating under full steam; a third the actual dynamiting of a large bridge, somewhere in America, and another the meeting and an exposition of the methods by which enemy secret agents, operating in America, plan and achieve their ends.

DIRECTOR PRAISES ACTOR

Nigh, who directed Ambassador Gerard's "My Four Years in Germany," in a recent conversation with Director Johnson of the Gwendolyn Films, highly praised Hamlin's extraordinary piece of work in the picture, adding that he is a coming moving picture idol.



DUSTIN FARNUM
Sherman Productions, Inc.

have no axes to grind nor any entanglements with other branches of the trade. Were we dealing with only the first exhibitor in each important city, we would be making him the jobber and to that extent increasing the prices of films to the members. Did we derive our capital from outside sources instead of from the members, we would be financier-controlled and not exhibitor-controlled. But we have avoided all the above pitfalls and founded our organization with an eye to the interests of exhibitors, and therefore we sincerely believe that we shall be successful in making it practicable."

SELEXART FILMS TO PORTRAY LIFE New Goldwyn Productions Will Be Dramas of Wide Appeal

Goldwyn is directing the attention of exhibitors to the unusual diversity of appeal in the group of three Selexart pictures it is distributing. Each story is of a distinct type, each conveys a different message. All are said to be modern, swift-moving tales of life in three strata of society—the high-born aristocracy, the cutthroat domain of ward politics, and the Alaskan mining camp.

"Blue Blood," starring Howard Hickman, the first release of the group, is a daring drama based upon the curse of tainted blood. After the audience has been permitted to see what manner of men were the forebears of Spencer Wellington, the play shows the insidious workings upon his mentality of a hereditary mental disease which brings wretchedness to the society girl he has married, and death to himself.

"Honor's Cross," starring Rhea Mitchell, is essentially a story of the great city and the devious ways of those who turn the wheels of commercialized vice to the profit of its exploiters. "Social Ambition," the third of the series, traces the redemption of a luckless man through love. Howard Hickman and Rhea Mitchell are the stars.

"RECLAIMED" PROGRESSING

The struggle for a soul between love and hate is the basis of "Reclaimed," the seven-reel feature, in which Mabel Julienne Scott and Niles Welch are co-starring, and is rapidly progressing under the direction of Harry McRae Webster at the Standard studio. The author has imagined a heroine who resists the many pitfalls and temptations that are craftily laid for her, and a hero who does not have to resort to spectacular methods in saving her. The picture will be released on a state right basis.

SCORING ON COAST

"Shame," the John W. Noble seven-part production, released by General Film Company, is scoring a success as a high-class attraction on the West Coast, according to H. W. Schmidt, branch manager at San Francisco. Many important bookings have been obtained in the last few days and new contracts are being obtained daily.

NEW ANGLES FOR THE EXHIBITOR

ALL PICTURE HOUSES IN LINE FOR BIG LIBERTY LOAN DRIVE

More Than 17,000 Trailers Prepared for Exhibitors—Patriotic Posters Number 100,000

In the third Liberty Loan it is promised that the motion picture industry will play a far more important part than in previous drives. Every motion picture theater in the country is in line for the third drive.

Seventeen thousand five hundred trailers have been prepared. These trailers run fifty feet, and each film opens with the new Liberty Loan flag, followed by a view of Secretary McAdoo at his desk writing a message to the people about the new loan. A close-up of the message reads:

"We must support our gallant sailors and soldiers. We must make them swift victors in their fight with the Kaiser. We can do it if we, at home, do our duty with the same quality of patriotism that animates our men in the trenches. The least duty we can perform—and should be eager and happy to perform it—is to lend our money, every available dollar we have and can save, to our Government in order that our gallant sons may be supplied with all they need to save America. No true patriot will fail to buy United States Liberty bonds."

"Wm. G. McAdoo."

This is followed by a close-up of the Liberty Loan button, which concludes the film.

With this film there will be distributed 100,000 posters, five to each theater and twenty to each exchange.

Adolph Zukor, chairman of the committee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department of the Government, said:

"Making this announcement, I personally wish to urge exhibitors everywhere to put this material to the best

use, running the films at every show, not merely as a trailer, but separate and apart from any other film, thus giving it added distinction.

"These films are presented to the exhibitors and may be kept by those who receive them. As a result of concerted action on the part of exhibitors, the power of the screen will be used in one gigantic thrust.

"The 'Pig Push' is now on the way, with Great Britain holding her own, and it is up to everyone in the moving picture industry to lend his shoulder to the 'Big Push,' which starts April 6, and which will mean more power behind that wallop which must lay the Kaiser low."

GOLDWYN AIDS FOR EXHIBITORS

Corporation Issues Novel Advertising Suggestions for Madge Kennedy's New Picture, "The Danger Game"

Every element in the making of a popular photoplay has been employed by Goldwyn, it is stated, to enhance the attractiveness of Madge Kennedy in "The Danger Game." A clever cast supports the star, the chief favorite being Tom Moore. Advertising suggestions include:

LOBBY—Liberal use of the 22 x 28 photo-gelatine enlargements of the star's portraits will make a dignified lobby display, attractive because of Miss Kennedy's beauty and substantial enough to cause comment if used in sufficient number. They are reproductions of portraits made by nationally celebrated photographers and bear no resemblance to the cheaper forms of display often offered exhibitors. They are available at all branch offices. There are also a roto-gravure one-sheet of exceptional beauty and a one-sheet lithograph in five colors

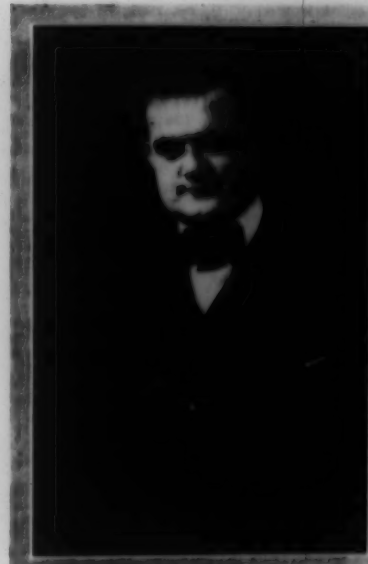
PUBLICITY IN LOS ANGELES Exhibitors Make Liberal Use of Twenty-four Sheet Stands

Los Angeles exhibitors are making an extensive use of billboards in the exploitation of attractions booked at their theaters. Twenty-four sheet stands, especially made for their houses, are being used by the bigger theaters of the southern California city in their aggressive advertising campaigns.

The Los Angeles theaters back up their big billboard advertising with extensive newspaper space and make special efforts to secure merchandising publicity.

FOR BUTTERFIELD CIRCUIT

Exhibitors in Michigan territory will be interested to know that Colonel Butterfield's circuit of houses in Saginaw, Flint, and Kalamazoo, have booked Hodgkinson service of Paralta Plays. The deal was consummated by Mr. Prince, of the Detroit General Film Company.



F. JAMES CARROLL, Director of Strand

F. James Carroll, manager of the Strand Theater in Lowell, Mass., has had a notable career in the theatrical world. Mr. Carroll opened the Merrimack Square Theater eight years ago, when the Merrimack was a stock house, and managed it successfully for a period of five years. He then went with the Poli organization at Scranton, Pa., and stayed with Mr. Poli for three years. Mr. Carroll has made the Merrimack Square over into an attractive and comfortable picture house, with a twenty-piece orchestra, which is augmented by a fine organ. The theater cost \$300,000, and is owned by Lewis H. Meyer.

the needs of all newspaper departments—and also useful for program work—will be found in the regular Goldwyn press sheet. The 8 x 10 stills are ideal for pictorial purposes, while for newspapers that do not make their own cuts a set of five electrotypes, two double and three single column, of scenes from the play are to be had. Star portraits come in double and single column mats.

DISPLAY FOR SERIAL

An effective lobby display is maintained by the Mudd & Colley Amusement Company of Birmingham, Alabama, during the weekly showing of "A Daughter of Uncle Sam," the Jaxon-General patriotic serial. The entire front of the theater lobby is given over to this display. Across the top is suspended a huge banner advising every American to see "A Daughter of Uncle Sam." Below, large sized cutouts of Uncle Sam, with shields and other patriotic decorations, add to the pulling power of the attraction. Each episode of the serial is being shown for two days in this theater.

HEAVY BOOKINGS REPORTED

What is said to be a new record for serial bookings has been established in Baltimore by "A Daughter of Uncle Sam," with Jane Vance, the Jaxon spy serial released by General Film Company. With the half-way mark reached in the release of the twelve chapters, thirty-nine theaters have already contracted to show the big patriotic serial, while new bookings are being received every day from this territory by the Washington office of General Film.



THREE EFFECTIVE LIBERTY LOAN POSTERS AVAILABLE FOR EXHIBITORS

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"La Tosca," Famous Players; "The Splendid Sinner," Goldwyn; "The Witch Woman," World; "The House of Hate," Pathe; "Innocent's Progress," Triangle; "Love Me," Paramount

"LA TOSCA"

Five-Part Drama, Adapted from the Play by Victorien Sardou and Featuring Pauline Frederick. Produced by Famous Players, from a Scenario by Charles Whittaker, Under the Direction of Edward Jose and Released by Paramount.

The Players.—Pauline Frederick, Jules Raucourt, Henry Herbert, and W. H. Forestelle.

POINTS OF INTEREST

The screen adaptation of a famous play and opera. The acting of Pauline Frederick. The direction, marked for its especial attention to detail. A gripping story.

Victorien Sardou's renowned tragedy, "La Tosca," which is equally famous in operatic form, furnishes Pauline Frederick with a vehicle whose strength is at once appreciated. That she realizes all the possibilities of the difficult title role goes without saying. The combination is superb. "La Tosca" fits Miss Frederick and Miss Frederick fits "La Tosca."

This is not the first time that this work has been adapted and acted on the screen. Bluebird, Fox and one other company have, if memory is not at fault, released versions of it and all have been excellent, but if a comparison may be allowed, the present picture seems to be better than its predecessors. This is not said in disparagement of the others but to inform exhibitors who have seen them what they may expect from the Famous Players' version.

Infinite care and attention to the details of production are apparent in Edward Jose's handling of the familiar story of the opera singer. The sets are correctly magnificent, the exteriors are chosen for beauty and appropriateness and the action moves at an even pace. The lighting is especially good in all but a few instances.

Frank Losee, as the Roman chief of police, gives Miss Frederick strong support. These two have many scenes together and the star's fine work in each one is greatly aided by the clear-cut portrayal by Mr. Losee. Jules Raucourt as Mario, Henry Herbert as Angelotti, and W. H. Forestelle as Speletti, accomplish some good acting.

"La Tosca" will prove a sure success in any theater. The fame of the story and Miss Frederick's name are strong advertising advantages. F. T.

"THE SPLENDID SINNER"

Six-Part Drama by Kate Jordan, Featuring Mary Garden. Produced by Goldwyn Under the Direction of Edwin Carewe.

The Players.—Mary Garden, Hamilton Revelle, Anders Randolph, Hassan Mussall, Henri Pettibone, and Roberta Bellinger.

POINTS OF INTEREST

The personality and eloquent acting of Mary Garden in a role which is rich in opportunities. A story of a woman's regeneration that is bound to appeal. A lavish production, beautifully staged and directed.

In hitching their wagon to an operatic star, Goldwyn has achieved a success of no uncertain sort. For Mary Garden, in her second appearance on the screen, has given a performance that is both sincere and eloquent. The appeal and force of the great singer's personality is even more keenly felt here than it was in the picturization of "Thais." Her role in "The Splendid Sinner" is picturesque. She is a fascinating and alluring sinner and Miss Garden has also made her a human and lovable sinner.

The story, by Kate Jordan, who created it specially for Miss Garden, is one of genuine appeal. It is frank and of wide scope in its exposition of a woman's life—a woman who had loved neither wisely nor well. The regeneration of the woman carries her to our battlefields of today, and there she expiates her sins. A logical ending has been provided in the story, which speaks well for the intelligence and artistry of the Goldwyn productions. The picture has been splendidly directed by Edwin Carewe, and the photography is of a high order. The opening scenes, showing a banquet in progress, were presented on a lavish scale, while later there were views of great natural beauty that added considerably to a production of distinct merit.

Always interesting, if not new, the story concerns a woman of questionable character, who puts aside the old life and seeks solitude in nature's arms. Dolores, in "The Splendid Sinner," is such a woman, and she leaves the protection of Rudolph Von Zorn because she no longer can endure the old life. While in the seclusion of the country, she meets and loves Dr. Maxwell, who, knowing nothing of her past, marries her. Later he is confronted with evidence of her former relation to society, and disillusioned, he leaves her.

He joins the Canadian forces while she becomes a Red Cross nurse. They later meet on the battlefield and there find true happiness in their mutual love, and she proves to the utmost her devotion by giving her life for him—and her country. For she is shot as a spy while aiding Maxwell in delivering important messages.

In her role of the modern woman, Mary Garden was both beautiful and impressive. She wore stunning gowns and jewels, which will prove of interest to the feminine spectators. In support, Hamilton Revelle was seen as Dr. Maxwell and Anders Randolph gave a fine performance as Von Zorn. "The Splendid Sinner" is a worthy production and should meet with approval and enthusiasm wherever it is shown. H. D. R.

"THE WITCH WOMAN"

Five-Part Drama by Willard Mack, Featuring Ethel Clayton. Produced by World Under the Direction of Travers Vale.

The Players.—Ethel Clayton, Frank Mayo, John Ardizoni, Jack Drummer, Louis Vale and Robert Tansey.

POINTS OF INTEREST

An engaging story screened from a smooth scenario. A fine performance by the star. Some beautiful exterior scenes.

A story that makes a strong and successful bid for continuous interest is told in "The Witch Woman," the latest World film starring Ethel Clayton, whose talents, personality and pleasing appearance have received their due many times before.

The tale concerns the love of Marie Beaupre, a beautiful Alsation shepherdess, for Louis La Farge, a Parisian painter, who is not worthy of her love. When Louis deserts her, her mind becomes deranged and after being driven from her home and the village, she lives as best she can in the mountains and is considered a witch by her former



DRAMATIC POINT IN "THE WITCH WOMAN"
World Production with Ethel Clayton

"THE HOUSE OF HATE"

Serial by Arthur B. Reeve and Charles A. Logue, Featuring Pearl White and Antonio Moreno. Produced by Pathe Under the Direction of George B. Seitz.

"A Living Target"—Episode 6.

The Players.—Pearl White, Antonio Moreno, Paul Clerget, Peggy Shanor and J. Webb Dillion.

POINTS OF INTEREST

The escape of the Hooded Terror by swinging from the flagpole. The continued suspense and the well placed thrills.

Pearl is battling with the Hooded Terror, at the opening of the sixth episode, when Gresham comes to her rescue just in time to prevent her being choked to death. Together they give chase to the Terror, who eludes them by a spectacular leap from one building to another by swinging across the intervening chasm at the end of a flagpole rope. They suspect that the man is a member of the Waldon family group, and to determine which one it is, they phone the house to find out who is away at the time. The answer comes back that everyone is out.

The next day Gresham demonstrates the grenade gun to Captain Armand, and during the test he goes into a shack on the testing grounds. Just at this time the Hooded Terror comes upon the party surrounding the gun and overpowers all of them, Smalley training the machine on the shack. The episode closes with the house tumbling down in ruins from the effect of the bombardment, and Gresham is still inside it. F. T.

Several years pass and when Madeline is killed in an automobile accident, Larned returns to see Tessa. He is amazed to find her grown into a refined and cultured girl. The two fall in love and the picture ends with Tessa's future assured.

As the early scenes in the picture showed Tessa's life in a village, there were some splendidly selected types to represent the small-town gossips. Alice Knowland made a particularly good aunt.

Little Miss Starke was a human, lovable Tessa, and Jack Livingston was seen to advantage as Larned. Lillian West wept copiously as Madeline and in general gave a pleasing performance.

The directing and photography were of a high order.

Exhibitors should find "Innocent's Progress" a worth-while production. Its story, though slight, is appealing and Miss Starke gives a sincere performance in the leading role. H. D. R.

"LOVE ME"

Five-Part Drama by C. Gardner Sullivan, Starring Dorothy Dalton. Produced by Paramount, Under the Direction of William Neill.

The Players.—Dorothy Dalton, Jack Holt, William Conklin, Dorcas Mathews.

POINTS OF INTEREST

The star, Miss Dalton, in a photoplay by C. Gardner Sullivan, of whom none other writes more entertaining scenarios. A good picture, excellently produced and directed, with a lively and dramatic story.

Dorothy Dalton's latest Paramount vehicle, "Love Me," possesses one peculiar point of excellence, i. e., in that it conveys a lesson of happiness achieved from sheer good will toward one's fellows—particularly those of one's family. Which recalls the words of someone to the effect that the conditions which prevail in the home frequently govern the affairs of the individual out of it.

The story of this pleasant conceit concerns the fashionable Appleby family and the younger son's marriage to a bouncing Western girl, whom he meets while on a visit to his father's mines. They are married and return home where they are, to say the least, coldly received. The daughter of the Applebys is a haughty miss, and she, though married to a lieutenant overseas, has formed an attachment for a man of the world named Rupert Fenton. Malda, the young wife from the west, blunders into a knowledge of this, just prior to the pair's elopement to Egypt. Malda, stung to the quick by the family's treatment of her, nevertheless resolves to save her sister-in-law from her rash indiscretion. So, in attending a ball that night, she follows Fenton, when she sees him leave in a motor car.

Meanwhile, the elder son of the Applebys suspects Malda of an infatuation with Fenton, and follows her, in turn, to the apartment of the man, where she has gone to intercept the flight of her sister-in-law. Malda finds the girl in Fenton's apartment and is pleading for her return when the brother-in-law is announced. He subsequently finds Malda there, when she has shown herself in an effort to shield the girl. This situation is only cleared up later, upon the sister-in-law's complete confession of the whole affair.

Miss Dalton gave an excellent performance of Malda, the young wife, and presented a very charming picture of girlish innocence. "Love Me," by virtue of Miss Dalton's presence in it, should prove a strong attraction, which exhibitors of all classes will find will please their patrons. The name of the star is the picture's biggest publicity asset. D. A. B.

"MRS. SLACKER"

Five-Part Drama by Agnes C. Johnson and Featuring Gladys Hulette and Creighton Hale. Produced by Astra Under the Direction of Hobart Henley and Released by Pathe March 31.

The Players.—Gladys Hulette, Creighton Hale, and Paul Clerget.

POINTS OF INTEREST

Expert direction by Hobart Henley. Clean cut performance by the three leading players. The personality of Gladys Hulette.

It is clearly apparent that without the expert direction of Hobart Henley, who has built around the story and interwoven into the action of "Mrs. Slacker," a substantial foundation of artistic vitality, and without the worthy characterization of Gladys Hulette, whose charm is well known; Creighton Hale, a youth of acknowledged talent, and Paul Clerget, one of the foremost pantomimists on the stage, who has brought his art to the screen, this picture would have had a decidedly neutral complexion. But as it stands now, blessed with these necessary additions, it presents an entirely satisfactory entertainment of a type that has always enjoyed popularity and certainly always will. We refer to the class that comes under the general head of human interest with a complement of child appeal. (Continued on page 22)

"INNOCENT'S PROGRESS"

Five-Part Drama by Frances Quillan, Featuring Pauline Starke. Produced by Triangle Under the Direction of Frank Borzage.

The Players.—Pauline Starke, Lillian West, Alice Knowland, Jack Livingston, Charles Dorian, and Graham Pette.

POINTS OF INTEREST

Pauline Starke, a talented young player in an appealing role. A slight, though pleasing story of the Cinderella variety. A well selected cast.

Little Pauline Starke is one of the most talented of the younger screen players. She possesses an appealing personality and is both expressive and pleasing in her acting. As Tessa Fayne, the heroine of "Innocent's Progress," she has a rather limited role, but so sincere and natural is her acting that she makes the part of the little country girl one of interest.

The plot of "Innocent's Progress" is rather frail. It belongs to the Cinderella variety and though its story is simple, it will undoubtedly meet with success for it has been splendidly acted and directed.

The story concerns the development of Tessa Fayne, who, rebelling against the narrow environment of the little village where she is the drudge of an exacting aunt, comes to New York. She had hoped to become an actress, but failing in this is disappointed. She meets Carey Larned, a young millionaire, who befriends her.

He goes West to recover his health, and leaves Tessa in the care of Madeline Carson, a girl who had long loved him.

F. T.

ONE HUNDRED WAYS TO MAKE THE THEATER PAY

Peeping Toms and Summer Ventilation

During the dog days of August not long ago, an exhibitor was bothered almost to death by small boys of the neighborhood hanging around the front of his theater trying to have a look whenever he opened the big doors for ventilation. He couldn't put up a big screen to cut off their view without also cutting off the air; and he couldn't install an honest-to-goodness ventilating system because he couldn't afford to have more than the two big suction fans that worked front and back of the house.

The way he overcame his trouble at last was to have a local carpenter construct a screen of wire, with a mesh about as close as that used to keep out flies in summer, large enough to shield the big doorway. This he had painted with a white, shiny enamel. Then he stood it far enough front in the lobby to catch the sunlight or, at night, the beams from the arc lamps hanging before the theater. Through this screen it was quite impossible to see, and still it transmitted the air.

Another successful method of shutting off the outside view is to erect a screen some distance inside from the door, permitting free circulation of air about it, yet effectually blocking the picture from the unprofitable line of sight.

One exhibitor I knew used no screen at all. He said the crowd outside was good advertising.

The Man "In Bad" with the Critics

Specifically, his theater was situated in a city of the Middle West, of about 90,000 population. It was not the most up-to-date house in the place, but it was showing an excellent program and doing good business. He would have been very well satisfied with the way things were going but that the critics of all three of the daily papers—one morning and two evening—insisted upon roasting everything he did. He knew they had no real grievance against him because he advertised heavily and because they roasted all the pictures shown in the other theaters. He gave them advance private showings Monday and Thursday mornings, and tried in every way to accommodate them with casts, synopses and other information; but they refused to be conciliated.

In the long run the public is little affected by this kind of destructive writing, for, having discovered that a manager's program is of uniform excellence, they will come steadily without reviewer's advice.

It seems that the manager in question played into the hands of these Philistines by giving them advance showings. He would have done well to discontinue the practice without telling them it was because of their unfairness. He should have made them come to see the pictures with the public, and by that time the public would have formed its own opinion that could not be shaken by the review later.

Ushers with Friends in the Audience

Here is a man who has considerable difficulty with the ushers in his theater. They are four young men of from seventeen to twenty years of age, all good-looking, courteous and dressed in their Sunday best. Everyone in town knows them, and when they try to keep order in the house, they are "kidded" to the limit.

This manager would surprise himself and his ushers, too, if he would provide them with uniforms. You may have gathered from the remark about their Sunday best that they have none. Of course, it costs considerable to buy clothes for four strapping youths, but brass buttons and gold lace will lend them a certain authority.

Let the manager instruct them to be on their dignity at all times and not to answer when addressed with flippant remarks. When questions appertaining to the accommodation of patrons are asked, let them respond politely.

In selecting the uniforms, they should not be too gaudy, for that will defeat the purpose; but give them a military cut and a "different" look that will convey the idea that they are uniforms. The boys should be made to pay particular attention to the condition of their clothes, keep them carefully brushed and pressed, their shoes shined, their faces and hands clean and their hair combed.

Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

BY ARTHUR EDWIN KROWS

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing. You need all ideas you can get.

Advertising Copy That Sells Tickets

While a newspaper or magazine may place at disposal of an advertiser its circulation and a given amount of space, it cannot guarantee that the matter placed in that space will be read.

In the first place, an effective advertisement must say something. There is not much to gain in remarking that "This play is the greatest drama of its kind," unless it really is, according to the bulk of public opinion.

An amateur ad. writer probably would suggest this as a good note to strike for a certain play, "What would you do if you were a district attorney and had to prosecute your son for murder?" Of course, there is a punch there, but it is asking persons at large too big a stretch of the imagination. It is difficult for most men to think of themselves as district attorneys or as fathers of young men charged with homicide; and certainly, in a town where all the business is done at matinees to audiences composed of women and children, the appeal is not merely ridiculous but repellent.

The audience asks of a play, "What is it? Will it please us and why? When is it? Where is it?" Answer these questions and you have provided all the really necessary information about the attraction. Everything else important lies just in the manner in which answers are developed.

Putting the Punch in Printed Appeal

It is a matter of detail to hold the attention in advertising once it is caught. How, then, to attract the attention? By remarking some different thing about the picture or expressing the ordinary thing in a different way. Why is the given play in a class by itself, and why is it of particular interest to the reader?

One may not reduce the process of thought that evolves striking advertisements to a system that will grind out more as the rough material is thrown into the hopper; but it may be said that everything must be gauged from the reader's point of view. He glances over the advertisements hurriedly, and they must be made to appeal to that frame of mind. They must be presented attractively in brief form.

What actually attracts the attention may be nothing more than a big blot; but it will have served its purpose if the eye is arrested.

Points are big according to the interest they will excite. The Empress Theater, of Edmonton, Alberta, Canada, happened to be showing "The Flying Torpedo" just as a treason case came up in the local courts concerning the sale of the invention of an aerial torpedo to the German government. The management swung the advertising on this news angle, and consequently did a record business. Keep in touch with the local news situation at all times.

THIS SERIES of one hundred flashes on better business is to be published by THE MIRROR in handy book form in the late spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information. You will want it on your desk.

Kind of Words to Use in Snappy Ads

The idea of most small advertisers is that they have paid a high rate for the space at their disposal and therefore must cram it to the limit in order to derive full value. This is precisely where they go astray. Unless an ad. is full of vital information, such as some projected public improvement for which citizens are to be taxed heavily, it will not be read if it says too many things or says one thing at too great length.

The thought and the words that express the thought have first place in an advertisement. The next thing is readability. And because the ad. must be read quickly among many other bids for attention it should be expressed telegraphically.

Telegraphically means suppressing articles, like "the" and "a," as much as possible, and avoiding too many adjectives. Make statements positive. Tell what a thing is rather than what it is not. The latter method requires a mental reaction before the point is grasped; and the advertiser does not want to make any mistake about it in the reader's mind. Avoid too many qualifying words for the same reason. Do not have sentences too long. Make them crisp and straight from the shoulder, and tie them together well so that one is impelled to read through the entire chain without stopping. You want the appeal to be complete.

Sketching the Layout of a Type Ad

In making the ground plan of an advertisement, make it so that each big point occupies a detached place, so that no matter what portion of the ad. reaches the eye first, it will convey a good sales argument. Of course, there is one point that has been determined upon as the keynote and keystone of the entire composition. There should not be more than one point of this kind, for the human mind is so constituted that it cannot absorb more than one new thing at a time.

Having indicated the big point and its relation to the subordinate points in their respective positions within the space, proceed to link them with well chosen words set in smaller type. Remember that according to careful experiment there is great value in white space surrounding the type. Remember, also, that the maximum efficiency of white space generally is gained with 20 per cent.

Prepare the copy for the printer so that the ad. may be spaced in an orderly manner. Its attractiveness consists largely in its visible combination of words. Orderliness does not mean uniformity. There should be plenty of variety in the unevenness of the lines and the differences in type sizes to please and rest the eye. Avoid the overuse of capitals. A capital letter diverts the eye and therefore may be an interruption.

Hints on the Use of Printing Types

There are many useful books on the subject of proper handling of type, pointing out, for instance, that a fancy face must not be used to describe a brutal fact, or a rugged face in describing a fanciful thing; and the advertiser will do well to incorporate some of them in his library.

Considering best effect, it generally is well to use but one face of type throughout. Each face, or style of type, comes in a number of sizes, each size condensed, expanded, italic, boldface and normal.

In the effort to get plenty of white space, do not huddle the type matter too close. Use plenty of leads or slugs to space out between lines, and leave room between words. Do not be afraid to use uneven lines in display. The old rule is, "a thought to a line," although that should not be taken too literally, for the eye must be led from one line to the next.

Put the biggest thought in the largest type. Be careful, then, that the secondary points are not in type so bold that they interfere with the appeal of the main point, and also see that they do not recur at too frequent intervals. Let them act as catch-lines for the eye, with broader spaces between the unrelated thoughts. It will be observed that the several points thus are put into small groups, each with its appeal to the buying desire.

LUBIN AND ENNIS OUT ON CIRCUIT

Executives of Petrova Picture
Company to Visit All
Exchanges

Herbert Lubin, personal representative for Olga Petrova, accompanied by Bert Ennis, director of publicity of the Petrova Picture Company, left New York last week for a complete swing around the circuit embraced by the exchanges of the First National Exhibitors' Circuit. As is well known, the latter organization has distributed the first four special productions in which Mme. Petrova has appeared under the banner of her personal organization. These pictures, among which have been "Daughter of Destiny," "The Light Within" and "The Life Mask," have scored a personal success for the Polish star.

In order to fully convince the exchange managers who are distributing the special Petrova pictures, as well as those exhibitors who have already screened these productions, of Mme. Petrova's earnest desire to co-operate with them in the working out of all commercial phases in connection with their various problems, Mr. Lubin will carry with him a personal message from the star to every film man concerned in the making and exhibition of her photoplays. He will also make an intensive study of conditions surrounding the current presentation of these features and be in a position to render valuable advice and assistance not only to the exchange man, but to the exhibitor as well.

He is particularly fitted for this task, having been the franchise holder of the Metro productions in the Dominion of Canada for several years, and to his credit goes the present successful standing of these films in the Dominion.

Mr. Ennis will carry out in full the working details of the recently established Service Bureau in connection with the Petrova productions. He will carry with him an extensive line of accessories and advertising aids, exactly suited to the use of the exhibitors in towns both large and small and will concentrate a strong publicity drive on various sections of the country which heretofore have not received the attention they deserved.

PATHE SERIAL PLEASURES

"The House of Hate," Pathe's Pearl White serial in which Antonio Moreno appears and which is heralded throughout the country as the best serial Pathe has ever had, is driving into the far West with great success. Lou Cullins of the Grand Theater, in Dallas, Ore., booked "The House of Hate" after having had a look at the special informational reel for exhibitors, prepared by Pathe as one of the unusual means of promotion worked out on this serial.

ENGAGE MISS COOPER

Gladys Cooper, the English stage beauty, who is one of the bright, particular stars in the cast appearing in "Masks and Faces," the production released by World Pictures, has been selected to star in the English presentation of "The Naughty Wife," the American stage success of last year and the present season. One of the few screen appearances which Miss Cooper has ever made is in "Masks and Faces."

RUTH ROLAND ENGAGED

Ruth Roland has been engaged as the featured player for the Douglass Natural Color Film Corporation. Miss Roland left Los Angeles last week for San Raphael, where she will begin work.



CHARMING SCENE IN "NAUGHTY, NAUGHTY!"
Ince-Paramount Production Starring Enid Bennett

FOUR SQUARE TO SELL U. S. FEATURES

Transaction Is Concluded Whereby Exchange Will Distribute
the Products of Booking Corporation

An important transaction of the week in the motion picture industry was concluded between Foursquare Pictures and the U. S. Exhibitors Booking Corporation. The arrangement solidifies still more firmly the affiliation between these two concerns. By the terms of the contract, Foursquare will now sell the features acquired by the U. S. Exhibitors in addition to attending to all other details pertaining to the distribution of their product.

Most of the U. S. Exhibitors salesmen in the various territories have now become Foursquare representatives, and part of the selling organization of this company. The move was made in the interests of a more intensive development of the growing U. S. Exhibitors business, and to prepare for the greatest possible efficiency in the distribution of its product.

The plans now completed by Frank G. Hall, of the U. S. Exhibitors, provide for the acquiring of features of exceptional pretentiousness and quality. And these plans necessitate a broadening of the selling operations

which the arrangement with Foursquare provides.

P. V. R. Key, of Foursquare Pictures, speaking for President George Backer, said: "Mr. Backer is constructing a motion picture distributing organization similar in solidity and worth to the buildings he erects. He has been of the opinion, for some time, that both Foursquare and U. S. Exhibitors would benefit by a closer cementing of their business relationship, and Mr. Hall shares that opinion."

"There is no keener judge of motion picture values than Mr. Hall," continued Mr. Key, "and few men in the trade possess a more accurate estimate of conditions and how they may be met to the greatest advantage of both exhibitor and distributor."

"Mr. Backer and Jacob Wildberg, treasurer of Foursquare, are evolving policies which are fundamentally constructive, and which will be carried out under their active supervision by General Manager M. H. Hoffman, the Foursquare exchange managers and the members of the combined selling staff."

FRONT DISPLAY IS IMPORTANT

Chicago Manager Suggests Ways
and Means to "Pull In"
Patrons

Effective front of the house display is a problem to all exhibitors. The class of patronage as well as the class of production must be considered, and what would appeal to a high-class neighborhood house would fail to attract the attention of transients, upon whom the down-town theater depends for its audience.

George Moore, manager of the Orpheum Theater, one of the principal Loop theaters in Chicago, gives expression to some valuable ideas on this subject.

"For a theater located like the Orpheum," said Mr. Moore, "the front of the house display is the most important factor from a box-office standpoint next to the reputation of the star. If you don't spread the star's name so that people can see it from across the street, you are going to miss fifty per cent of the transients. After you get people to cross the street, it is the photographic stills that will pull them into the house. If the photographs show something original or daring in the picture, and the star, if a girl, is seen in fetching costume or romantic situation, you can count on a good house. The name of the star will bring them to the lobby, but the stills 'pull' them in."

Mr. Moore emphasizes the importance of catchy lines in advertising, and utilizes those printed in the Mutual press sheets, which he finds to be most appropriate and catchy.

CHAPIN SERIES APPROVED

"The Son of Democracy" Is Recommended in San Francisco

The enthusiasm aroused by the Paramount-Benjamin Chapin series, "The Son of Democracy," is well illustrated by the action of the Superintendent of Public Instruction in San Francisco, who arranged for a private showing of the first four chapters of the film for the teachers and principals, who were invited by personal letter to attend the exhibition at the Imperial Theater. In this invitation, he said:

"Through the courtesy of the Famous Players-Lasky Corporation and the management of the Imperial Theater, I am enabled to invite all teachers of the department to a special view of the first four chapters of 'The Son of Democracy,' a film production which illustrates in a striking and moving manner the childhood, youth, and manhood of the martyred war President, Abraham Lincoln, also numerous scenes of thrilling historic interest connected with the great struggle between the States."

HIGH PRICED PLAYERS

The salary list of "Masks and Faces," with Sir Johnston Forbes-Robertson and a cast including fifty of the best-known actors and stars of the English stage, a World Picture release set for May 6, if produced by private individuals would pass the half-million dollar mark, it is estimated. As this picture was made for the purpose of endowing a fund for the orphans of English actors killed in the war and these stars contributed their services free of any cost, it is possible for American exhibitors to secure this picture on the regular program without any additional payment, either in the shape of a bonus or percentage of the gross receipts.



AMUSING CLIMAX IN "A PAIR OF SIXES"
Essanay Production Starring Taylor Holmes

ALBERT E. SMITH Presents

"OVER THE TOP"

WITH
Serg't ARTHUR GUY EMPEY
(HIMSELF)

Supported by **LOIS MEREDITH**
JAMES MORRISON and
AN ALL STAR VITAGRAPH CAST

Scenario by
Robert Gordon Anderson
Directed by **Wilfrid North**
Produced Under the Personal
Supervision of **Albert E. Smith**

A Marvelous
Photoplay of Empey's
World Famous Book

Acknowledged throughout
the entire field of attract-
ions by every showman.
**THE GREATEST BOX-
OFFICE TRIUMPH**
**BOOKING NOW AT ALL
VITAGRAPH EXCHANGES**

VITAGRAPH

at the **LYRIC THEATRE**
New York, Beginning March 31st

"GISMONDA" FOR MME. CAVALIERI Opera Star Will Appear in Paramount Production of Sardou Play

Lina Cavalieri has begun the production of a sensational and spectacular production of "Gismonda," the Sardou play in which Sarah Bernhardt won fame, according to an announcement from Jesse L. Lasky, vice-president and head of productions of the Famous Players-Lasky Corporation. The scenes are being taken at the Fort Lee, N. J. studio, and when completed the picture will be released under the Paramount trade-mark.

"To properly produce this play in motion pictures is a great undertaking," says Mr. Lasky, "for it is necessary to actually depict the stirring incidents, the sensational acts and the spectacular scenes which were merely talked about on the speaking stage. The regal splendor of Athens in the year 1500, when it was governed by the Italians of Florence and was the center of the arts of peace, is the locale of this drama."

PATHE APPOINTS G. A. SMITH

Paul Brunet, vice-president and general manager of Pathe, announces the appointment of G. A. Smith as assistant director general of productions to assist Ferdinand Zecca.

Mr. Smith has been connected with Pathe for about four years in the advertising and production departments. His training has fitted him for his new duties in which he will assist Mr. Zecca in the supervision of the studios and in the production of Pathe serials and features.

"TARZAN" WELL BILLED Advertising Zeal Exhausts Supply of Lithographic Paper

Some idea of the thoroughness with which "Tarzan of the Apes" is being advertised on the billboards of the country may be gathered from an announcement by the supply department of the First National Exhibitors' Circuit to the effect that two complete editions of lithographic paper, comprising one, three, six and twenty-four sheets, have been exhausted in making the many thrilling features of Edgar Rice Burroughs' big adventure story known to film patrons throughout the country.

ARROW TERRITORY SOLD Specialty Film Co., of Dallas, Closes with Corporation for Production Rights

The Specialty Film Company, of Dallas, Tex., has closed with the Arrow Film Corporation for the Texas, Arkansas, Louisiana and Oklahoma rights to the big W. H. Clune production, "The Eyes of the World." The Specialty Film Company recently entered the independent field and plans to inaugurate a number of new ideas in the way of film distribution. W. G. Underwood and L. C. Baxley, heading the organization, are planning to secure a large number of state right productions.

MOTHERS SELECT GOLDWYN FILMS Pictures Chosen for "Family Nights" Include Seven Notable Productions

Goldwyn Pictures have received marked and unusual commendation from the Kansas Congress of Mothers and Parent-Teacher Associations, which are making a state-wide campaign for better films as a part of their child welfare movement. To date seven Goldwyn productions have been given the stamp of special approval by the Kansas Board of Review, whose co-operation with the organization has made "Family Nights" in Kansas a marked success.

The association has been greatly assisted in its campaign for pictures of higher moral tone by the clergy and school superintendents in all parts of the state, the accepted productions being advertised in many churches and schools.

Mrs. Carl F. White, of Topeka, who is vice-chairman of the combined organizations, has written to Goldwyn in praise of its productions, declaring that the Board of Review had quickly given its sanction to showing Kansas children the following pictures: "Polly of the Circus," "The Spreading Dawn," "Nearly Married," "The Beloved Traitor," "Dodging a Million," "Fields of Honor," and "The Cinderella Man."

PARSONS COMEDY PLEASURES

The first of the Capitol Comedies, starring "Smiling Bill" Parsons, was shown at the Strand Theater last week to pleased audiences. Billie Rhodes, for some time a screen star in her own right, supports Parsons in "Bill's Baby." In the cast are half a dozen others.



DRAMATIC MOMENT IN "LIFE OR HONOR"
Ivan Film with James Morrison and Violet Palmer

TOM TERRISS

Directing ALICE JOYCE for GREATER VITAGRAPH

NEXT RELEASE, APRIL 8th

(M.P.D.A.) THE BUSINESS OF LIFE, by Robert W. Chambers



Photo by Lumiere, N. Y.

CORINNE GRIFFITH

HENRY KING

DIRECTOR

"AL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits" (the Sally Ann) "Beauty and the Rogue" AMERICAN FILM CO., Santa Barbara, Cal. Coming: "Hearts and Diamonds"



William S. Hart

ARTCRAFT

HOWARD GAYE

DIRECTOR

"SUPER-STRATEGY"

MENA FILM CO.

NILES WELCH

WITH

GOLDWYN

CONTINUITY ORIGINALS

JACK CUNNINGHAM

Writing for Pathe

Hollywood, Calif.

ADAPTATIONS EDITORIAL

Edward Jose

ADELE LANE

Address care DRAMATIC MIRROR

AISTON MAKES SALE

"As the Sun Went Down," written by George H. Baker, and produced several seasons ago by Arthur C. Aiston, has just been sold by Mr. Aiston to the Metro Corporation. The picture will be made by Mr. Baker, who recently left for Hollywood, Cal., to take charge of the Metro Studios. Edith Story will be featured in the production.

"As the Sun Went Down" was the first play ever written by Mr. Baker, who at the time was an actor. In selling the play he turned over to Mr. Aiston complete colored models of the scenery, and complete colored drawings for the paper, all of which were faithfully followed, the work of designing being done by the author.

BEDDING'S LECTURE REPEATED

The lecture by Thomas Bedding, F. R. P. S., on "The Art of the Motion Picture," which he gave before the members of the Motion Picture Directors' Association in January, and repeated to the members of the Cinema Camera Club the following month, was delivered a third time at the American Institute of Graphic Arts, March 29.

Mr. Bedding is at present in charge of the publicity bureau of "My Four Years in Germany," the Gerard photoplay which is achieving great success at the Knickerbocker Theater, New York.

KEENAN IS SEEN

IN "THE BELLS"

Pathe Production of Famous Play Shown at Special Performance

Before an audience consisting entirely of experts in the various departments of production, a studio preview of "The Bells," Frank Keenan's first Pathe feature made in Hollywood, was given recently at the Paralta studio. Following an established custom at these studios, Mr. Keenan charged an admission of twenty-five cents for this picture; the proceeds being donated to the Red Cross. The assemblage of studio critics was enthusiastic over the play.

Many of the audiences had seen Henry Irving's own performance, and were in this way afforded a basis of comparison, in so far as a stage play may be compared with one produced on the screen. These persons were thoroughly agreed that Mr. Keenan's portrayal in "The Bells" was as powerful on the screen as that of Irving on the legitimate stage. In the dream scene, especially, a weird effect has been obtained which is probably better than anything which could be effected on the stage.

Great credit is also due to Ernest C. Warde, the director, for uniform excellence of the production throughout. The photography was excellent. Edward Coxen and Lois Wilson were very good in support of Mr. Keenan, and most effective scenery and settings were used.

"MRS. SLACKER" COMPLETED

Pathe Feature Starring Gladys Hulette and Creighton Hale

Comedy, thrills, and pathos are attractively blended in the Pathe feature, "Mrs. Slacker," starring Gladys Hulette and Creighton Hale, announced for March 31st, and marking the first release of a picture in which these two stars have appeared. The company went to Florida to make the picturesque scenes, with which it abounds. The popular Pathe "twin stars" make an ideal team and render the picture one of unusual charm. It deals from a "different" angle with military service and is particularly timely with the second draft claiming the public's attention.

"DER KAISER," A CARTOON

General Film releases this week the first of an unusually attractive nature. Cartoons, scenes and novelties are introduced in the first six subjects, which will be released every other week in one-reel form. The initial release contains "Me, der Kaiser," cartoon; "Our Heroes," a novelty, and "Strange Sights in the Pacific Islands," a scenic. These subjects are produced by the Merkel Film Company of Cincinnati.

"EAGLE'S EYE" ENDORSED

When "The Eagle's Eye," the serial story of the Imperial German Government's spies and plots in America, by William J. Flynn, recently retired Chief of the United States Secret Service, opens at the Bijou Theater, in La Crosse, Wis., it will be with the endorsement of local and national government officials. Manager Harry H. Burford, of the Bijou, sacrificed a matinee of a well-known feature to give an invitation showing of the first three episodes of Chief Flynn's serial to representative La Crosse citizens.

REVIEW OF FEATURE PHOTOPLAYS

(Continued from page 18)

The story deals with the experiences surrounding the marriage of little Susie Simpkins, a poor girl, to the cowardly Robert Gibbs. This chap is afraid of his own shadow and when the news at the outbreak of the war that conscription will be exerted reaches him, he decides to contract a union with the mere child, with whom he has had a mild and innocent affair, to escape the draft. But he little knew that his wife was fired with intense patriotism, and when she learns why he married her, even her great love for him does not prevent her leaving.

While they are separated the girl performs several brave deeds and sets an example of courage for her husband, so that, when he finds her, he follows and willingly joins the army.

Mr. Henley has brought into the frail story scenes that greatly strengthen the exposition. Most of these are concerned with the doings of Susie's child companions, and the incidents are amusing and are played by especially well chosen types. It would seem that Mr. Henley's forte is the handling of children. He has proved this many times before, the most outstanding instance being "Parentage."

"Mrs. Slacker" will go in the average house, but it is especially suited for theaters playing matinee performances. The featured players should receive prominent billing.

F. T.

"LIFE OR HONOR?"

Seven-part Drama produced by Ivan under the direction of Edmund Lawrence and released by Merit.

The Players—Leah Baird, James Morrison, Violet Palmer, Harry Burckhardt, Edward Mackay, Ben Hendricks, Joseph Burke, Mathilda Brundage and Florenz Sottong.

POINTS OF INTEREST

The acting of a cast comprising players of marked ability. An especially well mounted production.

"Life or Honor?" certainly has moments wherein the spectator becomes tensely interested, frequently thrilled and often held in suspense. But these instances are the result of a response to elemental emotions, rather than to the situations themselves. The chief fault is that the basic theme is so familiar to motion picture patrons that an audience with a moderate amount of imagination can anticipate the outcome of each situation.

The title of the picture is the grave question that confronts a man who witnesses a murder, or in other words sees enough of it through a lowered shade to have clues that indicate another culprit than the man accused and in jail for the crime. But he was in the room of a married woman, and although the reason for his being there was perfectly innocent, no one would believe the truth and the woman's honor would be besmirched. Here we have the old theme of a man being held responsible on false circumstantial evidence, and when the witness and a famous detective, to whom he told the circumstances, trace down and wring a confession from the actual murderer it merely certifies the spectator's preconceived notion of what was going to happen. The method of drawing forth this confession with the aid of a fake spiritualist, who terrorizes the murderer with his contrivances—ghosts, hands, noises, etc.—is a clever piece of work and furnishes an interesting part of the picture.

All the worth in the story is brought out by the acting of an especially fine cast. James Morrison, in the dual role of Jimmy Manly and Aguinardo, the son, who is accused of his father's murder, and his Filipino valet, the real criminal, leaves nothing to be desired in either of the parts, which call for much substantial acting. Leah Baird does some excellent emotional work as the woman whose honor is at stake, and Ben Hendricks is both lovable and forcefully convincing as the detective. The balance of the company, which includes Violet Palmer, Harry Burckhardt, Joseph Burke, Mathilda Brundage and Florenz Sottong, hold up the high standard set by the players performing larger roles.

Edmund Lawrence, the director, has exerted great care in mounting the production, practically all of which is photographed in interior settings. His scenes are perfectly representative of the places they are supposed to be, and atmosphere exists throughout the picture.

"Life or Honor?" will prove a moderate success in the average theater, because of its appeal and play on the elemental emotions. The entire cast should be featured largely in the advertising.

F. T.

"THE WOMAN IN THE WEB"

Serial Written by Albert E. Smith and Cyrus Townsend Brady. Featuring Hedda Nova and J. Frank Glendon. Produced by Vitagraph Under the Direction of David Smith.

Episode I—"Caught in the Web"

The Players—Hedda Nova, J. Frank Glendon, Otto Lederer and R. S. Bradbury.

POINTS OF INTEREST

A production which will hold the interest firmly from episode to episode. An absorbing story, replete with thrills, interpreted by players of ability who perform hair-raising stunts. A pleasing love theme.

When only the first episode of a new serial is shown there remains but little to do, in considering the entertainment angle, except to make predictions of what is to be

incorporated in the succeeding issues. But when the predictions are founded on the evident facts in the particular first episode, as they are in "The Woman in the Web," with which Vitagraph supplant their justly successful "Vengeance—and the Woman," they are liable to be more concrete than were hazards. It is perfectly apparent, therefore, that the story of this serial, which was written by Albert E. Smith and Cyrus Townsend Brady, will include satisfactory amounts of love interest, intrigue, mystery and adventure, with the first and last predominating, perhaps.

The initial chapter bristles with action, and at the same time it starts the story well on its way and introduces the characters. Olga, the daughter of the Russian ambassador at Washington, and Jack Lawford, a young American banker, are in love with each other, but as the girl is a member of the Russian nobility, her father wishes her to marry in that circle. But Lawford will not give her up, and when Olga is sent on a dangerous mission to her native country he follows her. It transpires that she is caught in a web of intrigue, spidered over by Colonel Borusk and Baron Kovsky, arch plotters against the Czar and seeking to overthrow the monarch. When Olga arrives in Russia she and Lawford, who has sworn to help her in everything, are given the crown jewels to carry to the United States to save them from the revolution, which, it is rumored, is about to break.

Just as they leave the Czar's presence the Petrograd mob storm the palace, but the girl and man escape on horseback through the aid of a band of loyal Cossacks. As they are on the point of crossing the frontier, in fact, on the bridge over the river that marks the border, the bridge is blown up by revolutionists who had been warned of their coming by wireless. The fate of the pair is left in doubt until the next episode.

The director, David Smith, has injected numerous well staged and carefully placed thrills, principally caused by the hair-breadth escapes of the leading characters. One of them, where Olga and Lawford flee across a human bridge, is especially exciting, and another gripping moment is furnished by a spectacular leap by Lawford from a high roof to the branches of a large tree. If the following episodes of "The Woman in the Web" are to contain the same sort of stunts the success of the serial is assured.

All of the characters are well acted, and not a few of the players who appear in this serial performed in "Vengeance—and the Woman." Hedda Nova, who assumed the role of Olga, promises fine things in her somewhat difficult part, and J. Frank Glendon, as Lawford, is a combination of pleasing leading man and a courageous stunt man.

Exhibitors will find that "The Woman in the Web" will cause a steady patronage from those who have seen the first episode. The strength of the story, the timeliness—in being concerned with the Russian revolution—and the genuine thrills will start them coming and create a strong desire to come to the future.

F. T.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

Episode 15—"The Reckoning"

The Players—William Duncan, Carol Holloway, George Holt, Tex Allen, Fred Burns, S. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The final episode is a stirring serial. The fate of "Black Jack." The happy ending of the story, and the general excellence of the production.

In the final episode of Vitagraph's stirring serial, "Vengeance—and the Woman," we see Bess and Blake happily in possession of their child, for Black Jack had managed to beat off the mountain lion and had rescued the baby. With his arm torn, and weakened from the loss of blood, he had walked to town, replaced the Blake baby in its home, and was taking up his journey when he saw his friends being hung for the supposed kidnapping of Blake's baby. Black Jack informs the raging mob of his guilt and is being swung high in the air when Bess rushes to the scene and informs the crowd that Black Jack had really saved their child. The outlaw is rescued, but dies from his wounds—not before he had clasped the baby in his arms, however. For Black Jack had really loved Blake, Jr. And here ends this truly gripping serial and it is with a feeling of regret that we leave the daring and picturesque figures of Blake, Bess and Black Jack.

H. D. R.

(Continued on page 24)



LYRIC WILL SHOW "OVER THE TOP" Vitagraph Feature, with Serg. Empey, Begins Extended Run March 31

"Over the Top," with Sergeant Arthur Guy Empey himself, the Vitagraph screen production made from Empey's famous book, begins an extended run at the Lyric Theater, Sunday evening, March 31. It had been previously announced that the big patriotic picture would be shown at the Hudson Theater on the same date. This was due to the fact that Albert E. Smith, president of the Vitagraph Company, was desirous of getting the picture into a theater by April 6, the first anniversary of America's entry into the war, and the only big theater available that could include this date was the Hudson. This was open for only ten days, and as a longer run is assured for "Over the Top," a theater that could give a longer booking was desirable. When, at the last moment, the Vitagraph Company was fortunate enough to secure the Lyric, the Henry E. Harris Estate, owner of the Hudson Theater, extended every courtesy and co-operation to the Vitagraph Company and gave its consent to the cancellation of the arrangements made for the use of the Hudson. Plans have now been perfected for the big opening at the Lyric next Sunday night.

Sergeant Empey will appear personally at every performance of the picture during the first week of its run. There will be two shows daily.

James Morrison and Lois Meredith are featured in support of Empey. In addition to these players a notable Vitagraph cast surrounds Empey, its members including Arthur Donaldson, "Mother" Mary Maurice, Julia Swayne Gordon, Betty Blythe, Nellie Anderson, Bernard Siegel, William Calhoun and William T. Stucky.

APRIL WILL BE "BRUNET MONTH" Pathe Announces Big Booking Campaign to Break Former Records

Following the statement that March, when Paul Brunet assumed the vice-president and general manager's chair in the Pathe executive offices, was the biggest in the history of the distributing corporation, comes the most far-reaching drive ever undertaken by Pathe, according to a report that is of interest throughout the trade.

In honor of the new vice-president and general manager, Pathe is going to institute a change in the calendar, and as far as the Pathe organization is concerned, next month will not be known as April but as "Brunet Month."

"Our aim is that every picture screen in the United States will show a Pathe picture during that month," said F. C. Quimby, sales manager, in a statement to his managers and salesmen. "We want to make Brunet Month the highest pinnacle of business ever reached by Pathe and that means going 'Over the Top' even more than we did last month."

Brunet Month will be Pathe's official welcome to the company's new chief and the success which it is expected to attain will accomplish two purposes, namely, that of a big welcome to Mr. Brunet and also, on account of the increased business, thousands of dollars will accrue to the government through war taxes, at a time when the support of every company and individual means so much to the cause of democracy.

NEXT TRIANGLE PROGRAM "The Vortex" Heads Schedule for April 7, which Includes a Western

"The Vortex," formerly on the Triangle March 31 schedule, has been announced as the first feature of the week of April 7, and "The Love Brokers" has been substituted in its place. Jealousy is the theme of Norman Sherbrook's story, "The Vortex," which features Mary Warren and Joe King, and includes in the supporting cast Wilbur Higbee, Eugene Burr, George Hernandez, and Myrtle Rishell. Gilbert P. Hamilton directed. The Busch Gardens at Pasadena, one of California's greatest show places, were used in filming many of the scenes.

"The Boss of the Lazy Y," with Roy Stewart in the title role, is scheduled as the second release of the week. This is a screen adaptation of the novel of the same name by Charles Alden Seltzer, who is said to rank among the biggest royalty winners in the popular fiction field.

A two-reel comedy by Mrs. Kate Corbaley, winner of the \$1,000 prize in the recent Triangle Photoplay Contest, is the concluding feature on the April 7 program. "Mr. Briggs Closes the House" was scenarioized by Charles Mortimer Peck. It deals with the comedies and errors of domestic life.

MORE PATHE WAR FILMS

Pathe is adding to its reputation as being the successful releaser of war pictures in a two-reel feature called "Our Fighting Alley—The Tank," which will be released on an early program.

The Official Government Pictures, Inc., which distributes the British war pictures in America, made the picture, most of the picture of which were taken at Camp Dix.

3

SPLENDID SELEXART PICTURES RELEASED THROUGH GOLDWYN

PRODUCTIONS made under the guidance and direction of this organization's brilliant technical experts—made by the same skilled forces that produced the popular "Carmen of the Klondike," made "big" in theme and treatment to meet the exact exhibitor demands.

Goldwyn offers all exhibitors these three unusual, thrilling dramatic productions, beginning April 15, and at intervals of each second week thereafter:

HOWARD HICKMAN

in

Blue Blood

by J. Grubb Alexander
Directed by Elliott Howe

R H E A MITCHELL

in

Honor's Cross

by H. B. Daniel
Directed by Wallace Worsley

RHEA MITCHELL & HOWARD HICKMAN

in

Social Ambition

by W. E. Wing
Directed by Wallace Worsley

These productions—with their absolutely assured box-office attraction powers—are available to all exhibitors, whether Goldwyn contract customers or not, but we urgently advise Goldwyn contract customers to make an immediate booking of this Selexart Special Trio. Write or telegraph our nearest branch office.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

N. J. Interesting details of the tank are given. The fact that the British tank is merely a development of the American caterpillar tractor is brought out when the caterpillar tractor is shown cultivating the fields in America to feed the Allies, while the tank is fighting actively on the fields of France. The men of the National army being trained at Camp Dix are shown in conjunction with the tank. They are being trained to co-ordinate their efforts with that of the war monster.

PATHE SERIAL OF THRILLS

Thrills in plenty are promised in "The Wolf Faced Man," the Pathe serial being filmed by the Plando Film Company in California. A cattle stampede, a wild ride down a mountain side in a flume, and hair-breadth escapes on the edge of cliffs and in quicksands are only a few of the thrills which George Larkin, who will play the leading part in this serial, will have to experience. "The Wolf Faced Man" will be directed by Stuart Patton, while Walter McNamara, collaborating with the director, is writing the continuity. In addition to George Larkin, Horace Carpenter, True Boardman and Fred Malatesta will appear in the cast.



WORLD-PICTURES

present

ALICE BRADY

in

"THE TRAP"

Directed by George Archainbaud

PHOTOPLAY REVIEWS

(Continued from page 22)

OUTING-CHESTER PICTURES

Series of One-Reel Travel Scenics. Produced under the Direction of C. L. Chester. Released through Jesse J. Goldberg.

POINTS OF INTEREST.

The value of the series from an educational standpoint. The beauty of the scenery. The wide interest certain to arouse through the expert direction and fine photography. The humorous sub-titles.

Apart from their unquestionable value as an educational series, the Outing-Chester Travel Scenics provide much that is human and humorous in their glimpses of life in other—and very different—climes.

The pictures were made under the personal supervision of C. L. Chester, who has spent many years in making travel pictures. Under his direction, the Outing-Chester series give promise of setting a new standard for particularly worth-while and interesting educational films.

The first four releases, entitled "A Jungle Joy Ride," "Kauter, the Perfect Cameraman," "Mountaineering Memory," and "A Coastal Cruise on the Grinnell," are highly entertaining and present subjects of varied interest and appeal.

They were made in British Columbia, British Guiana and in Venezuela and provide many moments of pure fun in showing the natives at their various occupations and industries.

The sub-titles in these subjects are written in a light and fanciful vein. Whoever is responsible for them deserves a distinct share in the success of the pictures. They are of an exceptionally high order.

There will be fifty-two reels in this completed series and they are to be released on a state rights basis. The pictures were taken in co-operation with the Outing magazine.

These Outing-Chester "scenics" should prove of the utmost value to exhibitors catering to a discriminating clientele. They are a worthy addition to any program.

H. D. R.

"THE RED, RED HEART"

Five-Part Drama Featuring Monroe Salisbury and Ruth Clifford. Scenario by Hesse Meredith from the book by Honore Wistler.

The Players—Monroe Salisbury, Val Paul, Gretchen Lederer, Ruth Clifford, Allan Sears, Myrtle Rine and Princess Neola.

POINTS OF INTEREST.

Monroe Salisbury as an Indian-hero. A story showing the healing powers of the great out-doors. The desert scenes and clear photography.

Aside from the beauty of its desert and mountain scenes, "The Red, Red Heart" has little to offer that will prove of interest or value to those who view it. The story it contains is of ordinary merit and the action is slow and often obvious.

Monroe Salisbury as the Indian hero, looks the part, but fails to make his role picturesquely impressive. However, the fault may not lie with Mr. Salisbury, but rather with the person who created the character. At any rate, the characterization is not definite. Ruth Clifford, who plays opposite Mr. Salisbury, presents a pretty picture, but otherwise does not properly portray the emotions of a girl who has no desire to live and enjoy youthful pleasures.

The story, taken from a book by Honore Wistler, tells of the healing powers of the desert. Rhoda Tuttle is taken west by her fiancé in an effort to cure her of extreme melancholy. While visiting at a friend's ranch she meets Kut Le, an educated Indian who becomes devoted to her.

Kut Le knows the power of the desert to heal the life of mind and body, and kidnaps Rhoda. Under his care she gradually becomes robust, but desires to return to her friends. They, however, had searched tirelessly for her and finally find her and Kut Le. De Witt, her fiancé, endeavors to shoot Kut Le, believing him guilty of harming Rhoda. Here it is that the girl sees the noble spirit of the Indian, and forsaking her white friends and lover, returns to the arms of Kut Le and the desert.

In support of the featured players, Allan Sears was seen as De Witt and Gretchen Lederer, and Val Paul gave pleasing performances as his friends.

H. D. R.

"LITTLE MISS NO-ACCOUNT"

Five-Part Drama Written by Edward P. Sweeney and Featuring Gladys Leslie. Produced by Vitagraph Under the Direction of William P. S. Earle. Released April 1.

The Players—Gladys Leslie, Frank O'Connor, William Cathoun, Eulalie Jensen, West Jackson, Richard Wageman, Carleton King and Stephen Carr.

POINTS OF INTEREST.

Excellent acting by a large cast of well known Vitagraph players. A carefully mounted production. A story of a pleasing type.

Gladys Leslie has much opportunity of which she takes advantage in portraying the leading character in this simple and ingenious little tale of the young orphan who is kept in subjection by her rich uncle, and who afterwards turns out to be an heiress. Miss Leslie has a pleasing and childish personality just suited to the role and during the various counter plots which are neatly threaded into the main theme, such as her love affair with the district

attorney, who really seems too old for her, the gambling house complication and a few minor instances, she gives a perfectly satisfactory performance.

Supporting her is a cast that is especially well chosen for its suitability to the roles and which acts collectively and individually with genuine technique. No one of them stands out from the others, but the most sympathetic parts are handled by West Jenkins and Stephen Carr. Great enjoyment is derived from the almost human acting of a huge bulldog, and he shares equal attention with the human performers.

William P. S. Earle has directed the picture so that every ounce of merit is brought out. He has selected atmospheric exterior scenes, photographed in Greenwich Village, where the locale of the story is laid, and the interiors are arranged correctly.

Exhibitors managing the average class of theaters may be sure. Little Miss No-Account will meet with favor. Its plain human interest should meet with response anywhere.

P. T.

"THE LIE"

Five-Part Drama Adapted from the Play by Henry Arthur Jones and Featuring Elsie Ferguson. Produced by Artcraft Under the Direction of J. Searle Dawley.

The Players—Elsie Ferguson, Davis Powell, John L. Shine, Percy Marmont, Charles Sutton, Bertha Kent, Maude Turner Gordon and Betty Howe.

POINTS OF INTEREST.

Elsie Ferguson in the leading role. The story is intensely interesting and is adapted from a well-known play.

The combination of Elsie Ferguson, an intensely interesting story, related through the agency of a smooth scenario, estimable support given the star by a representative cast and expert direction in every way, makes of "The Lie," a photoplay which surpasses the usual feature in point of entertainment. Of the box-office value nothing need be said, it appears on the surface.

The story of "The Lie," which essentially adheres to the original play by Henry Arthur Jones as adapted by Charles Maigne, is effective because it is not overdone in any of the departments of production. Supreme self sacrifice is the theme which needs a certain amount of repression to be natural. This spirit enters into the lives of two sisters, Elinor, of noble instincts, Lucy, weak, vacillating and treacherous. To save her sister from disgrace and shield her family name, the former cares for the child born to the latter, who was about to elope with a man when he met a sudden death. This course is productive of the scandal which was hoped would be avoided, but the shadow is thrown upon the innocent sister and ultimately the man whom she loves leaves her to marry the other. Elinor did not realize that Lucy practiced the perfidy of telling this man that the child belonged to her sister until they had been married, and she goes to tell him the truth, but when she sees the happiness that has come to both through the union she sacrifices herself, and keeps silent. This nobility makes another man, who was in on the secret, realize what a wonderful woman Elinor is and he suggests that they try to mend their broken lives together.

Of course, no idea of the psychological value of the story from this brief summary of the plot, but space will not permit of adequate expression on this angle. The depth and significance of the theme calls for profound discussion. "The Lie" presents the singular combination of being a lie to please an intellectual audience, because of its philosophy, and at the same time it will satisfy those who only respond to the elemental emotions.

The artistic genius of Miss Ferguson, aided by a dominating note of refinement, makes of Elinor a characterization that will long be remembered. Her ability for repressed acting and at the same time to express thoroughly all her emotions intensifies her power. Chief among Miss Ferguson's support are David Powell, John L. Shine, who gives a delightful performance of the girl's bilious old father; Percy Marmont, Betty Howe and Maude Turner Gordon. J. Searle Dawley, the director, has mounted the production with infinite care.

"The Lie" can be banked upon to interest to a great extent any class of audience. The method of advertising it is obvious.

P. T.

NOVELTY FOR "EAGLE'S EYE"

Manager Abe Frankel, of the Iowa Amusement Company, Des Moines, Ia., owner of a chain of theaters in Des Moines and surrounding territory, and Manager William O'Hare, of the Majestic of the circuit where "The Eagle's Eye" will have its premier on March 21, are making elaborate preparations to make a special feature of the serial story of the Imperial German Government's spies and plots in America. A military parade, made up of troops from the cantonment at Camp Dodge just outside Des Moines, will precede the first public showing of the first episode.

COLORED UNIFORMS

Stage hands, blue; property men and carpenters, white; electricians, brown. These are the colors of the uniforms now worn by the staffs at the World-Pictures studio, the change being made in the interest of increased efficiency. Formerly when a director wanted a piece of furniture or prop removed from a set, he was as apt to ask an electrician or a carpenter to do it, instead of a property man. But not now. All he now has to do is to look for a man in white.

VITAGRAPH SERIAL IS COMPLETED

First Episode of "The Woman in the Web," Starring Hedda Nova, Will Be Released April 8

Walter W. Irwin, general manager of the Vitagraph distributing organization, announces that the first episode of "The Woman in the Web," the latest Vitagraph serial, will be released on Monday, April 8. It will introduce to motion picture patrons a new serial combination made up of two young players already well known. They are Hedda Nova, the young Russian actress, and J. Frank Glendon, star of many O. Henry features.

"The Woman in the Web," again presents Albert E. Smith, president of the Vitagraph Company, in the role of author, he and Cyrus Townsend Brady having collaborated in the writing of the fifteen-episode melodrama. They also were the authors of "Vengeance and the Woman," the sensational sequel to Vitagraph's other great serial, "The Fighting Trail," and the success which has attended their previous effort is a fair guarantee that "The Woman

in the Web" will be an extraordinary offering.

David Smith, brother of Albert E. Smith, directed the first episode which bears the chapter title of "Caught in the Web," and on several of the other episodes had Paul Hurst for his aide. The latter part of the serial was made under direction of Mr. Hurst, Mr. Smith having been placed in charge of a big Blue Ribbon feature.

As in the other recent Vitagraph serials, the chief efforts of the authors and directors have been to provide original situations calling for a degree of skill and daring on the part of the players. In this they seem to have succeeded, for in the first episode, which was screened for the trade press in the company's projection room at 1600 Broadway, thrills come in rapid sequence and the spectator's interest is gripped from the very opening of the story.

AT LEADING THEATERS

MARY GARDEN AT STRAND

Mary Garden, the famous operatic star, appears at the Strand Theater in "The Splendid Sinner." The production is one of the most lavishly ever made for the screen. The Goldwyn Company, producers, have surrounded Miss Garden with an exceptionally well balanced cast of players including Hamilton Revelle, Anders Randolph, Hassan Mussallil, Henry Pettibone and Roberia Bellinger. Kate Jordan is the author of the play, which was produced under the direction of Edwin Carewe. The fourth and last episode of "Depths of the Sea," Raymond L. Ditmars's marvelous sub-marine pictures, showing mortal combat between giant lobsters, is also projected. James Montgomery Flagg's latest satire comedy, "The Art Bug," is also on the program, as is another edition of "The Horse in Action," showing the horse at normal and later at a much slower speed, displaying plainly every muscle of the animal brought into action. These pictures are projected in natural colors. Manager Edell also presents a special Easter animated cartoon and the Topical Review containing the domestic and foreign news pictures of interest and scenes taken with "Our Boys Over There." Grace Hoffman, coloratura soprano, sings the Bell Song from "Lakme." The Strand Ladies' Quartette renders Cadman's "Indian Love Lyrics." Herbert Sisson and Ralph H. Brigham render special Easter music on the pipe organ. The Symphony Orchestra plays "Symphony Pathétique," Tschalkowsky, and "The Dance of the Hours" from Ponchielli's "La Gioconda." Oscar Spirese and Carl Edouarde conduct.

RAY AT THE RIALTO

Charles Ray, the young Paramount star, whose recent appearances in "The Hired Man" and other successes have placed him in high favor with motion picture goers, is featured at the Rialto Theater this week in "The Family Skeleton," the story of a young millionaire's struggle against an imaginary inherited craving for drink. The picture is a Thomas H. Ince production, directed by Victor L. Scherzinger. Sylvia Bremer, Andrew Arbuckle and Billy Elmer are the other players who stand out in the supporting cast.

The Rialto Orchestra, Hugo Riesenfeld and Nat W. Finston conducting, renders Flotow's "Stradella" as an overture. Greek Evans returns to the Rialto for a week and sings "The King of the Vikings Am I," by Phillips. Helena Morrill, soprano, offers "Giuseppina Mia" from "The Firefly," by Rudolf Friml. As a novelty number, E. Mallach, of the orchestra, renders a solo on the double bass. Toto, the

famous Hippodrome clown, makes his first appearance on the Rialto screen in a new comedy called "Fare, Please." Mr. Rothapfel's entertaining Animated Magazine and a selected scenic feature complete a diverting and well balanced bill.

"BLUE BIRD" AT RIVOLI

Maeterlinck's story, "The Blue Bird," known the world over, comes to the Rivoli this week as an Artcraft feature. Maurice Tourneur, whose artistic capabilities as a director are well known both here and abroad directed "The Blue Bird." Robin Macdougall and Tula Belle are the lovable children whose adventures form the basis of the story, but there is a long cast of excellent players for the human and allegorical figures who appear. In point of costume and scenery the production is most imposing. Charles Maigne adapted the scenario from Maeterlinck's original version. Mr. Rothapfel's presentation of "The Blue Bird" is augmented by a special musical score, composed in part by Hugo Riesenfeld and embracing selections from the works of twenty-three other composers. John Wenger, the Russian colorist, whose work for the Russian Ballet and other spectacles is well known, has executed a symbolic stage setting for the picture, and this is used in conjunction with special lighting effects. The third series of Official Italian War Pictures, showing actual front line trench fighting, is an added feature of the bill, together with the Rivoli Animated Pictorial. The Rivoli Orchestra renders selections from "La Boheme" and Jeanne Gordon, contralto, sings the Fortune Teller scene from "The Masked Ball."

HART STARTS NEW ONE

William S. Hart and company, with Katherine MacDonald as leading woman, left Los Angeles last week for location in the northern part of the State. Later they will probably go to San Francisco or Seattle to do a number of other exterior scenes. The picture is by C. Gardner Sullivan; Mr. Hart is to direct it himself. This picture will be an Artcraft release, following the Ince production for Artcraft entitled "Selfish Yates." Prior to this "The Tiger Man" will be presented on April 1. In each of these pictures Bill Hart appears in a totally different characterization.

COLORED SCENICS LIKED

The Pathé colored scenics are attracting nation-wide interest and praise. This is particularly true of recent numbers such as "Timber Transportation in Sweden," "St. Flour and Aurillac" in the picturesque part of France untouched by the merciless ravages of war, and "The Valley of the Ardennes." Arrangements are being completed for the release of several more of these attractive and artistic split-reel features.

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NEW YORK CITY

TWELVE NEW COMPANIES CHARTERED

Secretary Hugo Announces the Incorporation of Motion Picture and Theatrical Organizations

Secretary of State Francis M. Hugo granted charters to twelve new motion picture and theatrical corporations the past week. The enterprises are all located in New York City and have an aggregate capitalization of \$580,000.

The Poole Zion Publishing Company is the largest concern and has a capital stock of \$325,000, and in addition to engaging in the publishing business will produce motion picture films.

The list includes the Screencraft Pictures and the Rainbow Pictures Corporation, each having a capital stock of \$100,000; also the Marion Davies Film Company, capitalized at \$10,000. The Modern Yiddish Theater Company is authorized to engage in a general theatrical and motion picture business.

The new firms are as follows:
The Rainbow Pictures Corporation, New York City. To produce and exhibit motion picture films of various kinds. Capital \$100,000. Directors: David H. Taylor, Schuyler N. Rice and Frederick Kruse, 45 West Seventy-third St., New York City.

Coburn Producing Corporation, New York City. Theatrical and motion picture business. Capital \$500. Directors: Horace L. Bennett, Elsie Gulden and V. M. Forrest, 31 Nassau St., New York City.

Shannon Enterprises, Inc., New York City. To own lease and manage theaters and other places of amusement. Capital \$1,500. Directors: Jacob L. Diamond, S. Leighton Brooks and David D. Deutsch, 178 Broadway, New York City.

The Genesis Producing Company, New York City. To produce and present stage and screen productions. Capital, 10,000. Directors: William L. O'Connor, Maurice J. Dower, and Rita D. Melver, 2 Rector Street, New York City.

Screencraft Pictures, Inc., New York

City. To engage in all branches of the motion picture business. Capital, \$100,000. Directors: Thomas F. McMahon, Bailey C. Elliott and Stella M. Kelleher, 1400 Broadway, New York City.

R. N. & B. Company, New York City. To maintain theaters and motion picture houses. Capital, \$16,000. Directors: Anthony Reed, Joseph Nobiletti and Rose Nobiletti, 2078 Third Avenue, New York City.

The Fely Clement Corporation, New York City. Theatrical proprietors and managers. Capital, \$5,000. Directors: Fely Clement, Lola Casnati, and Anna M. Kane, 611 West 112th St., New York City.

Modern Yiddish Theater Company, New York City. Motion pictures and general theatricals. Capital, \$0,000. Directors: Morris Schwartz, Anna Schwartz and Isidor Dearman, 2848 West Thirty-first Street, New York City.

Marion Davies Film Company, Inc., New York City. To produce and present motion picture films of various kinds. Capital, \$10,000. Directors: John T. Sturdevant, James B. Hopkins and Charles J. W. Miesel, 637 West 142d Street, New York City.

The Grove Company, New York City. Theatrical and motion pictures. Capital, \$1,000. Directors: William W. Oppermann, Joseph F. Foise and Ethel D. Baron, 331 West 101st Street, New York City.

Poole Zion Publishing Association, New York City. Publishing and motion pictures. Capital, \$325,000. Directors: Isidor Zar, David P. Pinski and Baruch Zuckerman, 84 Bowery, New York City.

Moral Theater Company, New York City. To conduct a general theatrical business in its various branches. Capital, \$5,000. Directors: Isidor M. Racer, Kate Racer and Mary Kochin, 138 Fifteenth Street, Brooklyn, N. Y.

GEO. W. HERRICK.

PARALTA BUILDS MOST COMPLETE PLANT

Western Studios Are Designed to Meet Every Demand of Photoplay Production

The work on the new Paralta studios in Los Angeles, Cal., is rapidly nearing completion. When completed this fine array of plant buildings in which the productions of Paralta Plays, will be made, will be one of the very largest and best equipped studios in existence.

They are located on the north side of Melrose Avenue in Los Angeles, just beyond Van Ness Street. These new buildings will cover ten acres of the eighty-acre tract which was purchased by this company a few months ago. Many of the buildings are already completed and work is being rushed to finish these structures, covering nearly every foot of the available ground space of the ten-acre tract, including administration buildings, cafe, warehouses, carpenter shops, electrical shops, garages and other necessary structures, each designed with every modern appliance.

The buildings of the new studio are just across the street from the old studio, which has up to a short time ago, been used by the Paralta organization. Centered as they are in a compactly planned group, the buildings of the new plant will serve as the hub of the studio grounds to be utilized for the construction of large settings of buildings, street scenes, and replicas of entire towns, if necessary, for use in film production. This expansion of studio properties has been made necessary by the enlarged scope of production undertaken by the Paralta organization which is now producing not only Paralta Plays featuring their own stars, but also work for other film companies.

Immediately facing Melrose Avenue will be the central administration building, flanked on either side by the buildings of the scenario department and the cafe. Behind these structures is the mammoth brick property building separated by a central archway leading back to the five steel and glass-enclosed stages, each of which measures 60 by 150 feet and which has ample stage space to accommodate six to eight settings. These stages are to be higher than any glass stages now in use, this being done to arrange for better manipulation of the light-diffusing system, to make possible the suspension of certain scenic effects from the supporting girders in the top of the structures and for sets where height is required.

A novel feature of the long cement dressing-room buildings which will take up almost the entire eastern side of the stages, is a luxuriously furnished green room which will offer an ideal meeting place and club rooms for the personnel of the official organization and professional forces engaged at the studio. The dressing rooms range in size and equipment according to the use they are to be put to, the dressing room of the stellar lights being an entire suite composed of a reception room, dressing room, wardrobe room and bath. The small portions of the grounds not occupied by buildings are being laid out in formal gardens of the French and Italian type. These gardens will occupy the space at the entrance to the studios and the available space inside the grounds not occupied by buildings.

RUSSIAN DRAMA HEADS PATHE LIST

Art Film, "The Busy Inn," Tops Release Sheet for April 14—
New War Pictures Present Graphic Scenes

Madame Nadya Lesienko in "The Busy Inn," a Russian art drama, "The Whispering Wires of War," the sixth episode of "The House of Hate," and another Harold Lloyd comedy, head Pathe's program for April 14.

"The Busy Inn" is a strong Russian play of middle-class life adapted for the screen from the celebrated play by Alexander Ostrovsky, Russia's greatest playwright. The cast includes the well known stars N. I. Panoff and Madame Orlova. The play is rather unique for a Russian production in that it has a happy ending.

Questions of vital interest concerning the maneuvers of vast armies are vividly answered in the graphic one-reel feature, "The Whispering Wires of War," showing the spectacular work of the telephone and wireless divisions of the United States Signal Corps in France.

This interesting picture follows a detachment of signal corps experts from their camp in America to the great headquarters in France. The stringing of the wires on emergency ladders to the front line trenches, the repairs at work under fire, and the operation of a field radio station, are shown.

"The Whispering Wires of War" is

in line with the many other pictures released by Pathe showing what the United States and her allies are doing in their heroic struggles for the triumph of democracy.

"A Live Target," is the title of the sixth episode of the exciting Pathe serial, "The House of Hate." This episode opens with the Hooded Terror overpowering Pearl Waldon, played by Pearl White, in the apartment of Harvey Gresham, played by Antonio Moreno. Gresham enters the apartment just as Pearl screams for help. The Hooded Terror releases her and flees out the window. He ascends the fire escape by gorilla like leaps, plunges through a closed window amid a shower of broken glass and escapes to the roof.

"Pipe the Whiskers" is the name of Harold Lloyd's new one-reel comedy, produced by Rolin and released by Pathe. It is a masterpiece of fun and action which takes place in a "Muditorium," where the old boys can turn hand springs after one week's treatment.

Two most interesting split-reel Pathe colors for the week are "The Valley of the Dordogne" and "The Horse in Action."

Hearst-Pathe News, Nos. 32 and 33, are released on this program.

PATHE

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—James F. Thom, Manager,
Grand Opera House, N. Y.

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Produced by Astra

Directed by George B. Seitz

Written by

Arthur B. Reeve and Chas. A. Logue

Scenarios by B. Millhauser

KEYSTONES ON TRIANGLE BILL

April Schedule Includes Two-Reel Comedy by Winner of Contest

Comedy production has continued steadily at the Culver City studios, and four two-reelers, recently completed, are listed for April release on the Triangle card. Several innovations are apparent on the new program. "Mr. Briggs Closes the House," the first feature of the month, is a deviation from the usual type of comedy. Mrs. Kate Corbaley, author of "Real Folks," the \$1,000 prize story in the recent Triangle photoplay contest, wrote the story. Exceptionally good casts, it is said, have been selected for the forthcoming features, and many players from the dramatic end of the lot will make their appearance in comedy roles. Fritzie Ridgeway, Myrtle Rishell, Jack Livingston, Jack Richardson, Lillian West and May Walters are among the temporary deserters who will be seen in future Keystone productions.

Working with Director Herman Haymaker in "First Aid," on the April 14 program, are William Francy, Maude Wayne, Diana Corbaley, twelve-year-old Burwell Hamrick, and Myrtle Reeves. Mrs. Howard (Maude Wayne) is a "first aid fiend."

"Their Neighbor's Baby" is the comedy release for the week of April 21. In the cast are Fritzie Ridgeway, Rae Godfrey, Ray Griffith, and Charles Dorian, Joey Jacobs, Little Barbara Connelly, who appeared in "Little Red Decides," and several other children.

"Mr. Miller's Economies" is the fourth and concluding comedy of the month. Edward Brady and Charles Dorian are the featured players.

CHAMBERS' STORY NOW COMPLETED

"The Business of Life" Starring Alice Joyce, an April Release

"The Business of Life," a Robert W. Chambers story in which Alice Joyce is starred, is announced by Albert E. Smith, president of the Vitaphone Company, as the Blue Ribbon feature scheduled for release the week of April 8. In the cast with Miss Joyce are Walter McElrath, Percy Standing, Betty Hylthe, Tompkins Saxe and Mrs. Nellie Spaulding. The play was produced under the direction of Tom Terriss.

This is the third story by Robert W. Chambers in which Miss Joyce has played the role of heroine, the others having been "The Fettered Woman," and "The Woman Between Friends." Several photographic novelties have been introduced, one of which is the introduction of Miss Joyce in silhouette with a halo effect in the background which gradually develops into a full light effect throwing the figure of Miss Joyce into strong relief.

LLOYD ON COAST

Comedian Continues Under New Pathe-Rolin Contracts

After signing a new contract for his appearance in Pathe-Rolin comedies, Harold Lloyd returned last week to Los Angeles, accompanied by W. A. S. Douglas, president of the Diando Film Corporation, and A. E. Rousseau, secretary of Pathe Exchange, Inc.

Lloyd's next comedy, "It's a Wild Life," is scheduled for release through Pathe, April 21, and it is said to be one of the best pictures that Mr. Lloyd has ever done. It was produced under the direction of G. W. Pratt who alternates with Alf. Goulding in the production of the Lloyd comedies under the general supervision of Hal Roach. Appearing in "It's a Wild Life," in addition to Harold Lloyd are Bebe Daniels and "Snub" Pollard, the trio that has become famous in these pictures.

SELECT GETS COMEDY

"A Pair of Silk Stockings" to Star Constance Talmadge

Select Pictures has added another to its constantly growing list of screen adaptations of stage successes, by acquiring the film rights to "A Pair of Silk Stockings," a well-remembered comedy hit as a starring vehicle for Constance Talmadge.

Work on the scenario is proceeding rapidly, and the actual filming of the comedy will probably follow that of "Good Night, Paul," on which Miss Talmadge is now engaged in Hollywood, Cal.

A personal request from Secretary of the Treasury William G. McAdoo has been received by William S. Hart, the star in Aircraft pictures, supervised by Thomas H. Ince, urging the noted delineator of Western types to give his aid to the third Liberty Loan drive, which starts April 6. The lengthy letter is a personal one from Mr. McAdoo and Mr. Hart has gladly promised to devote a portion of his time to this patriotic duty.

PHOTOPLAY FEATURES

FAMOUS PLAYERS-LASKY

PARAMOUNT
La Tosca, Pauline Frederick, March 25.
Naughty, Naughty, Enid Bennett, March 25.
Honor of His House, Sessue Hayakawa, April 1.
His Majesty, Bunker Bean, Jack Pickford, April 8.
The House of Silence, Wallace Reid, April 8.
Rich Man, Poor Man, Marguerite Clark, April 15.
Unclaimed Goods, Vivian Martin, April 15.
Playing the Game, Charles Ray, April 22.
Let's Get a Divorce, Billie Burke, April 29.
Tyrant Fear, Dorothy Dalton, April 29.

ARTCRAFT

Amarillo of Clothes-Line Alley, Mary Pickford, March 11.
The Whispering Chorus, March 25.
The Blue Bird, March 31.
Tiger Man, Wm. S. Hart, April 1.
The Lie, Elsie Ferguson, April 8.
Mr. Fix-It, Douglas Fairbanks, April 22.

GOLDWYN

The Beloved Traitor, Mae Marsh, Feb. 27.
The Floor Below, Mabel Normand, March 11.
The Splendid Sinner, Mary Garden, March 24.
The Danger Game, Madge Kennedy, April 7.
The Face in the Dark, Mae Marsh, April 21.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Empty Pockets (Brenon).
Tarzan of the Apes.
Fall of the Romanoffs (Brenon).
A Dog's Life (Chaplin), April 1.

GREATER VITAPHONE

The Desired Woman, Florence Deshone, Harry Morey, March 11.
An American Live Wire, Grace Darmont, Earle Williams, March 11.
The Home Trail, Nell Shipman, Alfred Whitman, March 25.
Little Miss No-Account, Gladys Leslie, April 1.
The Business of Life, Alice Joyce, April 8.
The Girl from Beyond, Nell Shipman, Alfred Whitman, April 15.
A Bachelor's Children, Harry Morey, Florence Deshone, April 22.
The Seal of Silence, Earle Williams, Grace Darmont, April 29.

TRIANGLE

Nancy Comes Home, Myrtle Lind, March 24.
Innocent's Progress, Pauline Stark, March 24.
Another Foolish Virgin, Marguerite Wilson, March 31.
The Love Brokers, Alma Reubens, April 7.
The Boss of Lazy "Y," Roy Stewart, April 7.
The Law of the Great North-west, Margery Wilson, April 14.
Who Killed Walton, J. Barney Sherry, April 14.
The Finger Print, Margery Wilson, April 21.
Society for Sale, Wm. Desmond, April 21.
The Lonely Woman, Belle Bennett, April 28.
Paying His Debt, Roy Stewart, April 28.

PATHE EXCHANGE, INC.

SPECIAL (War)
The German Curse in Russia, Jan. 13.
RUSSIAN ART
The Inner Voice, Feb. 17.
The Beggar Woman, March 17.
PATHE PLAYS
The Naulahka, Antonio Moreno, Feb. 24.
The Great Adventure, Bessie Love, March 10.

O. HENRY FOR APRIL

"Lost on Dress Parade" Leads the Month's Release of Series

The April release list of the O. Henry Stories distributed by General Film Company contains a number of the author's brightest stories. "Lost on Dress Parade," the first of the series, is a skilful picture of high life in New York city, and contains a number of fine dramatic situations. Patsy DeForest and Evert Overton are the featured players.

Towers Chandler, a draughtsman in an architect's office, manages to save one dollar a week for ten weeks to have what he considers a gentleman's night of it at a fashionable cafe. On one such evening he encounters a young girl who has fallen in the streets and persuades her to accompany him to dinner. The influence of a well-dressed dinner and the girl's attractive face result in the young architect spinning a

Mrs. Slacker, Gladys Hulette, Creighton Hale, March 31.
Twenty-One, Bryant Washburn, April 7.

DIANDI

Buddy's Girl, Baby Marie Osborne, March 3.

ASTRA

The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.
The Hillcrest Mystery, Irene Castle, March 24.

BRENON PRODUCTIONS

The Lone Wolf, Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON
Pokes and Jabs Comedies.

FALCON

The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfeather, Mollie McConnell.
Zollenstein, Viola Vale, Monroe Salisbury.

DUPLEX

Shame, Zena Keefe and Niles Welch.

UNIVERSAL FEATURES

Beauty in Chains, Ella Hall, March 11.
Thieves' Gold, Harry Carey, Molly Malone, March 18.
The Girl Who Wouldn't Quit, Louise Lovely, March 25.
02946—The Magic Eye, Zoe Rae, April 1.
The Risky Road, Dorothy Phillips, April 13.

BLUEBIRD

The Girl in the Dark, Carmel Myers, March 4.
Hungry Eyes, Ruth Clifford, Monroe Salisbury, March 11.
Brace Up, Herbert Rawlinson, March 18.
The Wine Girl, Carmel Myers, March 25.
Fast Company, Franklin Farnum, April 1.
The Red, Red Heart, Monroe Salisbury, April 8.
A Rich Man's Darling, Louise Lovely, April 15.

WORLD PICTURES

The Way Out, Carlisle Blackwell, June Brierly, March 25.
The Cross Bearer, Montagu Love, April 1.
The Witch Woman, Ethel Clayton, April 8.
The Trap, Alice Brady, April 15.
Dice, Kitty Gordon, April 22.
Leap to Fame, Carlisle Blackwell, Evelyn Greeley, April 29.

SELECT

Woman and Wife, Alice Brady.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Life, Alice Brady, Feb.
The House of Glass, Clara Kimball Young, Feb.
The Shuttle, Constance Talmadge, Feb.
By Right of Purchase, Norma Talmadge, Feb.
The Reason Why, Clara Kimball Young, April.
Up the Road with Sallie, Constance Talmadge, April.
At the Mercy of Men, Alice Brady, April.

FOX

A Daughter of France, Virginia Pearson, March 24.
The Kid is Clever, George Walsh, March 31.
A Camouflage Kiss, June Caprice, April 7.
STANDARD
Les Miserables, William Farnum, Feb. 10.
American Buds, Jane and Katherine Lee, Feb. 24.

Woman and the Law, March 17.
Rough and Ready, Wm. Farnum, March 24.

PERFECTION FEATURES

EDISON
The Unbeliever, Feb. 11.
ESSANAY
Ruggles of Red Gap.
The Curse of Iku, Frank Borzage.
Pair of Sixes, Taylor Holmes.

MUTUAL

Powers That Prey, Mary Miles Minter, March 4.
Ann's Finish, Margarita Fischer, March 11.
The Girl and the Judge, Olive Tell, March 18.
A Bit of Jade, Mary Miles Minter, April 1.
The Richest Girl, Ann Murdock, April 8.

PETROVA PICTURE CO.

The Life Mask, March 19.
Tempered Steel, April.

METRO

ROLFE
Breakers Ahead, Viola Dana, March 25.
Social Hypocrites, May Allison, April 8.
Treasure, Edith Storey, April 15.
The Trail to Yesterday, Byrd Lytell, April 29.

YORKE

The Shell Game, Emmy Wehlen, March 4.
The Brass Check, Francis X. Bushman, Beverly Bayne, March 11.
The Landlady, Harold Lockwood, April 1.
With Neatness and Dispatch, Francis Bushman, Beverly Bayne, April 15.

SPECIALS

Blue Jeans, Viola Dana.
The Legion of Death, Edith Storey.
Revelation, Nazimova.
The Slacker, Emily Stevens.
Draft 258, Mabel Taliaferro.
Lest We Forget, Rita Jolivet.

STATES RIGHTS AND INDEPENDENT GOLDWYN

The Manxman.
For the Freedom of the World.
Heart of the Sunset.
Blue Blood.
Honor's Cross.
Social Ambition.

CARDINAL

Joan, the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, MacLata.
The Crucible of Life.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. R. Warner.
My Own United States, Arnold Daly.

G. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

SERIALS

PATHE
The House of Hate.
Spies Within (5th), Pearl White, Antonio Moreno, Paul Clerget, Peggy Shanor, April 7.
VITAPHONE
Vengeance and the Woman, Carol Holloway, William Duncan.
The Reckoning (15th), April 1.

JAXON

Daughter of Uncle Sam, Jane Vance, Wm. Sorelle, 12 episodes.

highly garnished tale of yachts and clubs and the idle life of the rich. The girl proves to be the daughter of a millionaire, disguised in a maid's dress.

Following this will come "Nemesis and the Candy Man," featuring William Dunn and Miriam Miles.

TO DIRECT LYTELL

Will S. Davis, who has a quartette of Metro pictures to his credit, will direct Bert Lytell in his second Metro All-Star Series picture. Director Davis is now completing the production of a screen version of "With Neatness and Dispatch," Kenneth L. Roberts' Saturday Evening Post story, starring Francis X. Bushman and Beverly Bayne. Immediately after cutting this picture, Mr. Davis will leave for the western studio at Hollywood, California, where Lytell is completing his first Metro picture, "The Trail to Yesterday," by Charles Alden Seltzer, under the direction of Edwin Carewe.

PICTURE MEN TO FIGHT ZONE LAW

Associated Advertisers Allied with Publishers' Advisory Board

The first practical step in the campaign to co-operate with the trade papers and magazines that are allied with the motion picture industry to repeal the new zone postage law on second-class postal matter that goes into effect July 1, was taken by the Associated Motion Picture Advertisers, Inc., at their meeting, March 21, at Keen's Chop House.

Charles Johnson Post, director of the Publishers' Advisory Board, which represents practically every publishers' association in the United States, as well as the Allied Printing Trades Council and the Authors' League, spoke at some length upon the evil effects of the law, and urged immediate action to prevent the strangulation of the periodicals of this country. In his official capacity, Mr. Post represents publications having a combined circulation of 40,000,000 copies. He is an authority upon the working of the law, and has already been instrumental in securing thousands of petitions to congressmen asking for the repeal of this unprecedented and drastic legislation.

C. W. Burrell, of the First National Exhibitors' Circuit, was asked by Chairman Arthur James to draft a resolution expressing the association's stand in the matter, at the conclusion of Mr. Post's remarks. This resolution will be submitted at the next meeting of association. As chairman of the committee having the question in charge, Mr. Burrell is also arranging a joint meeting of the trade paper and motion picture magazine interests and the Associated Motion Picture Advertisers, with Mr. Post and other speakers to lead the discussion.

NEW RAY PICTURE CALLED PATRIOTIC

Thos. H. Ince Wires President of Its Force for Propaganda

So thoroughly convinced is Thomas H. Ince that the Paramount picture upon which Charles Ray is now at work will be a powerful argument for patriotism, while retaining all the essentials of a photoplay, that he has wired President Wilson apprising him of the nature of the picture, and pointing out its possibilities for service to the government. The picture will follow in order of release another as yet uncompleted, which in turn succeeds on the Paramount list the film entitled, "Playing the Game," the April 22 release. It is directed by Victor Schertzinger. The other uncompleted film was directed by Irvin Willat. R. Cecil Smith is the author of the patriotic photoplay which depicts the experiences of a young man who is at first apathetic, and later becomes a shining example of the true American.

SPECIAL CHILDREN'S SHOWS

Judge Brown Stories Popular in Montreal, General Film Announces

Exhibitors entering to children and young people are finding the Judge Brown Stories distributed by General Film Company a profitable and well worth while series, to judge by the experience of Proprietor Conover of the Imperial Theater, of Montreal. As the result of a request from the women of the city, Exhibitor Conover has arranged to give a series of Saturday picture entertainments for children, the stories written and produced by Judge Willis Brown being given a place of prominence on these weekly programs. Because of their cleanliness and high entertainment qualities, the Judge Brown Stories are said by General Film to possess unusual advantages for the exhibitors catering to children and family parties.

CHAPIN FILM PRAISED

The nine thousand members of the Massachusetts Teachers Federation have pledged themselves to promote the exhibition of the "Son of Democracy," the Paramount series produced by Benjamin Chapin, and in a lengthy letter to John McConville, manager of the Boston office of the Famous Players-Lasky Corporation, the reason for this action is explained by Mabel M. Anderson, the chairman.

After paying a glowing tribute to the historical accuracy of the pictures, Miss Anderson says: "Such an accurate reproduction of family life in the early days of our country's story is of priceless value in teaching our children, especially those of foreign birth, the simple, homely, invigorating surroundings in which this famous builder of our country laid the foundations of the nation which is fighting for world-liberty to-day. One short reel does more to make it a part of our children's heritage than hours of school room teaching can ever do."

Sessue Hayakawa and Tsurui Aoki, his wife, are doing a new picture in which many Japanese babies appear. It will be a departure from his usual work. George Melford is directing.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSO'N

New Contract to Prevent Custom of Nine Performances a Week from Growing

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association.



The last meeting of the Council in the Association rooms, 608 Longacre Building, March 26, 1918. The following members were present:

Messrs. Kyle (presiding); Christie, Cope, De Angelis, Hull, Mills, Mitchell, Stevenson, Deming, De Cordoba and Wise.

New members: Carl Anthony, Sherman Bainbridge, Edward Broadley, Robert Cummings, Irene H. Denny, John J. Dorkin, Claribel Farjeon, Nat C. Goodwin, Charles Hanna, Gus Heege, Jr., Frank Howson, Albert James, Frances Mann, Beatrice Miller, Jessamine Newcombe, Albert Phillips, Marcelle Roussillon, Julia Sanderson, Ruth A. Thompson, Roland Keith Young.

Since our last column appeared we have been asked to advise two members, one an actor-manager, for the time being, and the other in his employ. They are on tour and each desired to consult the local attorneys affiliated with the A. E. A. regarding an acute issue which had arisen between them. The information sought was granted out it was suggested to submit their contention to the decision of their Council before becoming involved with attorneys and their fees.

Here and there actors are reported to hold the apprehension that the new standard contract opens the way to making nine performances per week the general custom in first class houses. Not so. It was distinctly understood between the contract committees that the purpose was to prevent the habit of nine performances from growing, and that is just what the U. M. P. A.—A. E. A. contract will do if correctly construed.

Twice during the past week producing managers have of their own accord sought consultations with us regarding certain things they wished to do if not contrary to the established standard. Nothing could possibly be more gratifying than this to actors.

On the other hand a man who has had much to do in the way of putting on new plays and is likely to have even a greater say in productions hereafter tells us he is baffled in trying to find some force that will compel actors in the casts of plays that have settled down for metropolitan runs, to keep their performances up to the mark set at the opening. He cites instances of carelessness to prove his case, and laments the too frequent lack of pulling together.

The time approaches when nominations must be made for the annual election and once more we would have it known that a desire invests the officers and council to get as nearly as possible a full expression from the membership. All are bent upon securing for the actor's cause the most efficient and disinterested service to be had.

A self-perpetuating clique at the head of the Association would be an abhorrent thing and if any members apprehend that this may come to pass we beg them to say so. Those holding discontent should address the corresponding secretary and submit recommendations they may have in mind.

Grant Mitchell was one of the speakers at the graduating exercises of the American Academy of Dramatic Art held in the Lyceum Theater, New York, on March 25. During his address Mr. Mitchell referred to the Actors' Equity Association as a governing force that had been organized for the good of the whole profession of acting. Its practical achievements, he declared, more than justify its existence and he urged those about to begin their stage careers to join it as soon as their experience should make them eligible. There was significance in the fact that this mention of the A. E. A. called forth a general round of hearty applause.

Mr. Cope is acting as Chairman of the Executive Committee in place of Mr. Coburn whose business duties will require his absence for six or more weeks. Mr. George Stuart Christie has been appointed a member of the Committee.

BY ORDER OF THE COUNCIL.

GREENROOM CLUB REHEARSAL

The annual dress rehearsal of the Greenroom Club was given at the Shubert Theater on Sunday night. Lola Fisher was seen as Juliet, and among others on the program were Lester Lonergan, Harry Carroll, Anna Wheaton, Harry Fox, Rock and White, Belle Story and Edith Day.

TO PRODUCE "OVER THERE"

"Over There," a new play by Howard McKent Barnes, has been accepted by Messrs. Ed. Rowland, Edwin Clifford and Frank A. P. Gazzolo, who will produce it at an early date.

PRESENT "LA SOUVERAINE"

For the final matinee of the 1917-1918 season, the pupils of the American Academy of Dramatic Art and Empire Theater Dramatic School were seen in "La Souveraine," by Gustave Vanzyne, and Bjornson's "The Newly Married Couple," at the Lyceum Theater on March 22.

"The Newly Married Couple" is a two-act playlet concerning a wife's duty to her parents, after marriage. Elizabeth Parks as the young wife was both repressed and appealing in her dramatic moments and in general gave an excellent performance. William Streett as the husband acted naturally and forcefully. Louise Pryor as the mutual friend did good work, while Lloyd R. Hudson and Gladys Harbut as the parents, and Esther Nelson as a maid, contributed pleasing performances.

"La Souveraine" is in three acts and has been translated by Barrett H. Clark from the original work by Gustave Vanzyne. The plot revolves about a wife's revolt from her analytical and self-centered husband. The characterizations were excellently drawn and furnished the students with splendid acting roles.

Clara Eames as the wife gave a really finished and sincere performance. Miss Eames, who is a niece of Mme. Emma Eames, the opera singer, is a talented young actress and her work will bear watching in the future. Ian Keith as the husband did very well, while Herbert Barnes played the lover with ease and distinction. Mann E. Holler and Fay Walker as the parents of the girl did good work, and Walter Abell as doting father of a selfish son, and Marion Hincley and Lloyd R. Hudson as a devoted couple, and Edith Gresham and Helen Wallach took the remaining parts in a thoroughly capable manner.

PRAISE FOR CAPTAIN HACKETT

Cardinal Gibbons has written the following letter to the Supreme Council of the Knights of Columbus praising the enterprise of Capt. James K. Hackett in organizing and putting into active service the K. of C. entertainments:

"The enterprise of Captain Hackett will raise the spirit of our boys and be a great factor in driving away despondent feelings. I have no doubt he will be eminently successful and will contribute much to the good of our men who are so nobly and heroically aiding the cause of the Allies."

Captain Hackett, who is a member of Governor Whitman's staff, will soon sail for France, where he will carry the K. of C. entertainments as near to the front as possible.

HIPPODROME TO CELEBRATE

The thirteenth anniversary of the Hippodrome will be celebrated on April 12. A parade will be held, in which over 1,000 Hippodrome employees, elephants, camels, and horses used in the production will march as part of the Lexington Day celebration of the Liberty Loan Committee. Anniversary week will be observed by special features in "Cheer Up."

PLAYLET BY HALL CAINE

"The Iron Hand" Presented at the Palace with Author's Son in Cast

A war playlet by Hall Caine, entitled "The Iron Hand," is the principal new attraction at the Palace Theater this week. Derwent Hall Caine, son of the author, and A. E. Anson are featured in the production. The story is founded upon the famous speech of the Kaiser to the Potsdam recruits, that if duty called they must unhesitatingly fire upon their own kinsfolk as his enemies were their enemies.

Bessie McCoy Davis remains for a second week at the Palace in her period dance review, in which she is assisted by John Merkl and Thomas Conkey. Her originality and her quaint oddities of steps, gestures and expression has made her return to the stage an exceedingly popular event.

Neillie and Sara Kouns, the concert singers, remain for a third week with a new program. Their popularity is assured, owing to the quality of their voices and the distinctiveness of their personalities. James and Bonnie Thornton sing and chatter and tell stories. Herman Timberg and His Dancing Violin Girls furnish a miniature musical comedy, entitled "Viol-Inn."

Senor Westony, pianist, gives a recital, assisted by Esther Ferrabini, in a musical humoresque. This is the act which played for President Wilson at the Belasco Theater, Washington, last week. Eddie Dowling brings comedy to the bill and the Four Boises provide the bill with a flying start by means of amazing acrobatics. "The Stampede," a spectacular novelty, closes the program.

SUES WESTERN UNION

Dolly Castles, musical comedy actress, has begun a suit for \$5,000 against the Western Union Telegraph Company in the Supreme Court because, she says, it failed to deliver a message she sent to her stage manager.

Miss Castles sets forth in her complaint that a dress rehearsal of the "Flo-Flo" company was to be held in the Cort Theater on the night of Dec. 16 last. She was on the pay roll for \$150 a week, she says, but that particular evening she wasn't feeling well. Miss Castles says she accordingly sent a wire to the stage manager explaining her absence. She alleges his failure to receive her telegram caused her dismissal.

ACTORS' FUND LOSES SUIT

A verdict of \$3,000 against the Actors' Fund of America has been returned in favor of Norris W. Brown by a jury in Justice Pendleton's part of the Supreme Court in an action brought to recover \$150,000 for alleged breach of contract.

Brown asserted that he had a contract with the fund whereby he was to receive 15 per cent of what he collected and that he was discharged by Daniel Frohman, president, and Marc Klaw, chairman of the executive committee, before it had expired.

ACTORS BEGIN CAREERS

28 Members of American Academy of Dramatic Arts Graduated

The graduating exercises of the American Academy of Dramatic Arts and Empire Theater Dramatic School students were held on Monday afternoon, March 25, at the Lyceum Theater. It was the thirty-fourth annual commencement and twenty-eight pupils received their diplomas and were pronounced competent to begin their theatrical careers.

Professor Franklin H. Sargent opened the exercises with a brief speech, in which he reviewed the past activities of the school. He also paid tribute to the helpful interest and advice of Daniel Frohman and David Belasco.

Augustus Thomas, the quest of honor, addressed the students and sought to impress upon them their responsibility to their new profession. He told them the secret of power lay in learning to relax, and he also advised the young players to avoid cigarettes, to study French, read their Bibles and learn Shakespeare.

The helpful advice of Mr. Thomas was followed by a humorous speech from Grant Mitchell, a former Academy student, and a word of greeting from Brandon Tynon. The final address was made by Laura Sedgewick Collins, the president of the alumnae.

Among those who received diplomas were Clara Eames, of Cleveland, niece of Emma Eames; Fay Walker, Helen Wallach, Barbara Hamilton, Helen Crane, Rita Romilly, Gladys Hurlbut, Winifred Lenihan, Louise Pryor, Mann Holler, Ian Keith and Herbert Barnes of New York; Edith Gresham of Mount Vernon, N. Y.; Lloyd Rivenburgh Hudson of Hudson, N. Y.; Marian Hincley, Pocahontas, Idaho; William Ramsay Streett, Elizabeth Parks and Guinevere Gilbon of Baltimore, Md.; Orpha Kingsbury of Salt Lake City; Miriam Sears of Cleveland; Walter Charles Abell of St. Paul, Minn.; Lyle Hall Stackpole of Ridgeway, Pa.; Patricia Jane Morris of Pasadena, Cal.; Kate Pier Hoemer of Milwaukee, Wis.; John Upton of Chelsea, Mass.; George Hamman of West Englewood, N. J.; Robert Craig of Los Angeles, Cal., and Esther Nelson of Sweden.

PASSION PLAY POPULAR

46,125 People Attended "Veronica's Veil" at Hoboken

"Veronica's Veil," the American Passion Play, closed its fourth season at St. Joseph's Auditorium in West Hoboken on Tuesday night, March 26. The total attendance during the season was 46,125. Announcement has been made by the executive committee that not only would the play be presented next year during the Lenten period but the number of weekly performances would be increased to six.

DEATH OF MAGGIE MITCHELL

Maggie Mitchell, one of the most popular actresses of an earlier generation, died March 22, of apoplexy, in her home at No. 855 West End avenue, aged eighty-six. She had been in ill-health since last August. In private life she was Mrs. Charles Abbott. Her husband and a son and daughter survive her. In early life she was the wife of Henry Paddock, manager of her theatrical work, whom she married in 1868, after a courtship of fourteen years.

She began her stage appearance as a baby and had speaking parts in the old Bowery Theater before she was five. In her girlhood she did stage dancing. Her professional debut occurred in 1851, when she had the part of Julia in "The Soldier's Daughter," in Burton's Chambers Street Theater. Soon afterward she began touring as a star in a repertoire of plays. She leased Laura Keane's Theater in this city for the summer of 1862, and there played "Fanchon the Cricket," which she had created in New Orleans in 1860. Her shadow dance in the play made her famous overnight, and for many years "Fanchon" ranked in public favor with Jefferson's "Rip Van Winkle."

In later years she produced "Mignon," "Lore," "Nan the Good-for-Nothing," "Pearl of Savoy," "Little Barefoot" and other plays. She retired from the stage nearly twenty years ago.

"NAUGHTY WIFE" FOR LONDON

Fred Jackson's farce, "The Naughty Wife," produced earlier in the season at the Harris Theater, and which is now playing in Chicago, will be presented at the Playhouse in London on April 8, under the management of Gilbert Miller. The cast will include Gladys Cooper, Charles Hawtrey and Ellis Jeffreys.

"THE VERY IDEA" FOR THE COAST

Richard Bennett will head a company in "The Very Idea" to the coast and back, opening at Canton, Ohio, on April 1. Ernest Truex will continue to play the leading role in the company now playing Boston, which will tour the East.

SOLDIERS ADMITTED FREE

The Lexington Theater announces that soldiers and sailors will be admitted hereafter without charge.

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 6

| Theater | Play | Date of Production | Number of Performances |
|------------------|--------------------------|--------------------|------------------------|
| Astor | Why Marry | Dec. 25 | 130 |
| Belasco | Pollyanna | Sept. 6 | 265 |
| Bijou | The Squab Farm | Mar. 13 | 29 |
| Booth | Seventeen | Jan. 21 | 88 |
| Broadhurst | Maytime | Aug. 16 | 320 |
| Century | Chu Chin Chow | Oct. 22 | 204 |
| Cohan | Toot! Toot! | Mar. 11 | 32 |
| Cohan and Harris | A Tailor-Made Man | Aug. 27 | 284 |
| Comedy | Mrs. Warren's Profession | Mar. 11 | 32 |
| Cort | Flo-Flo | Dec. 20 | 137 |
| Criterion | Happiness | Dec. 31 | 125 |
| Eltinge | Business Before Pleasure | Aug. 15 | 274 |
| Empire | The Off Chance | Feb. 14 | 61 |
| 44th Street | An American Ace | Apr. 2 | 7 |
| 44th Street Roof | A Pair of Petticoats | Mar. 18 | 24 |
| 48th Street | Man Who Stayed at Home | Apr. 1 | 8 |
| Fulton | Let's Go | Mar. 9 | 33 |
| Gaiety | Sick-a-Red | Feb. 25 | 48 |
| Globe | Jack o' Lantern | Oct. 16 | 198 |
| Harris | Her Country | Feb. 1 | 77 |
| Hippodrome | Cheer Up | Aug. 23 | 309 |
| Hudson | Going Up | Dec. 25 | 130 |
| Liberty | Yes or No | Dec. 21 | 125 |
| Longacre | Tiger Rose | Oct. 3 | 240 |
| Lyceum | Over the Top (film) | Mar. 31 | 13 |
| Lyrie | Eyes of Youth | Aug. 22 | 273 |
| Maxine Elliott | Fountain of Youth | Apr. 1 | 8 |
| Henry Miller | Lombardi, Ltd. | Sept. 24 | 235 |
| Moroseo | The Rainbow Girl | Apr. 1 | 8 |
| New Amsterdam | Seven Days' Leave | Jan. 17 | 93 |
| Park | Little Teacher | Feb. 4 | 72 |
| Playhouse | Wild Duck | Mar. 11 | 32 |
| Plymouth | Oh, Lady! Lady! | Feb. 1 | 7 |
| Princess | Parlor, Bedroom and Bath | Apr. 24 | 133 |
| Punch and Judy | The Copperhead | Feb. 18 | 58 |
| Republie | A Cure for Curables | Feb. 25 | 48 |
| Shubert | Oh, Look! | Mar. 7 | 36 |
| 39th Street | Sinbad | Feb. 14 | 66 |
| Vanderbilt | | | |
| Winter Garden | | | |

NEW YORK THEATERS

Playhouse 48th, E. of B'way
Phone Bryant-2628
Evs. 8.30. Mats. Wednesday & Saturday 2.30
COHAN AND HARRIS, Present

THE LITTLE TEACHER

A Comedy Drama, by Harry James Smith,
author of "A Tailor-Made Man,"
MARY RYAN
Extra Mat. Easter Mon. April 1st

WINTER GARDEN B'way and 60th
Phone 2330 Circle
Evs. 8. Mats. Tuesday, Thursday and Saturday 2

AL. JOLSON**"SINBAD"**

SHUBERT 44th W. of B'way, Phone 8439
Bryant. Evs. 8.15. Matinees.
Wed. & Sat. 2.15.

LIONEL BARRYMORE**THE COPPERHEAD**

BY AUGUSTUS THOMAS

Broadhurst Thm. 44th St. W. of B'way.
Phone 8439. Evs. 8.00. Matinees.
Wed. & Sat. 2.00.

MAYTIME

With CHARLES PURCELL
and PEGGY WOOD & WILLIAM MORRIS

Booth Theatre, 45th St. W. of Broadway.
Phone Bryant 6100. Evs. 8.30
Matinees, Wed. & Sat. 2.30.

BOOTH TARKINGTON'S**SEVENTEEN**

A Play of YOUTH and LOVE and
SUMMERTIME

39th St. Theatre, nr. B'way. Phone 413
Bryant. Evs. 8.30. Matinees.
Wed. & Sat. 2.30.

WILLIAM HODGE

In His Best Comedy

"A CURE FOR CURABLES"

ASTOR 45th St. and B'way. Phone 287
Bryant. Evs. 8.30. Matinees.
Wed. & Sat. 2.30.
Last Week

"WHY MARRY?"

A Comedy by Jesse Lynch Williams.
APRIL 8—CLIFTON CRAWFORD in FANCY FREE

Casino B'way and 39th St. Phone 2846
Orchard. Evs. 8.15. Matinees.
Wed. & Sat. 2.15.

AN AMERICAN ACE

By L. J. Carter
PRICES 50c to \$1.50

Maxine Elliott's Thm. 39th E. of B'way.
Phone 1476 Bryant.
Evs. 8.30. Matinees Wednesday & Saturday 2.30

EYES OF YOUTH

With JANE GREY and Original Cast

BIJOU Theatre, 45th St. W. of B'way
Phone Bryant 430. Evs. 8.15
Mats. Wed. & Sat. 2.15.

THE SQUAB FARM

A Comedy By

FREDERIC and FANNY HATTON

MOROSCO 45th St., West of B'way.
Evs. at 8.30. Mats. Wed.
and Sat. at 2.30.

Oliver Morosco's Laughing Sensation

LOMBARDI, LTD.

With LEO CARRILLO

SEATS 10 WEEKS IN ADVANCE

Biggest Comedy Hit in Years

PLAYERS ENGAGED

Leone Morgan, who has been appearing
on tour with "Love o' Mike," has been en-
gaged by the Shuberts for a leading part in
"Fancy Free."

Colin Clements has been engaged to play
in "Seventeen" at the Booth Theater.

NEW YORK THEATERS

EMPIRE B'way and 40th St.
Evs. at 8.15. Mats.
Wed. and Sat. at 2.15.
CHARLES FROHMAN Presents

Ethel Barrymore

IN THE NEW COMEDY

THE OFF CHANCE

BY R. C. CARTON

LYCEUM 45th St. and Broadway.
Evs. at 8.30. Mats.
Thurs. and Sat. at 2.30.

DAVID BELASCO Presents

A Play of the Great Northwest by

Willard Mack

Tiger Rose

BELASCO West 44th St. Evs. at 8.30. Mats. Thurs. and Sat. at 2.30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton

and Guy Bolton.

Cohan & Harris B'way & 43d St.
Evs. at 8.15. Mats. Wed. & Sat. 2.15.

Cohan & Harris Present

Funniest Comedy of Recent Years

A TAILOR-MADE MAN

a new comedy by Harry James Smith

with GRANT MITCHELL

GEO. M. THEATRE 43d Street and
B'way. Evs. at 8.30. Mats.
Wed. and Sat. at 2.30.

COHAN

HENRY W. SAVAGE Offers

A NEW MILITARY MUSICAL COMEDY

TOOT-TOOT!

Based on Capt. Rupert Hughes' Merry Farce
"Excuse Me."—Book by Edgar Allan Woolf.
Lyrics by Berton Braley. Dances by Robert
Marks and Music by Jerome Kern.

Criterion B'way and 44th St. Evs.
at 8.15. Mats. Wed. and
Sat. at 2.15

Laurette Taylor

In a New Comedy

"HAPPINESS"

By J. HARTLEY MANNERS

**"None can afford to miss it—
all can afford to go"**

"CHEER UP!"

Greatest Success Ever Known.

Staged by E. H. Burdette

AT THE HIPPODROME

Seats 6 Weeks Ahead

FLORENCE ROBERTS' SUCCESS

Florence Roberts, the popular American
stock actress who sailed from this country
to the American Dramatic Company a
year ago for South Africa, has scored such
a personal success there that she has been
put under an indefinite contract for the
African Theaters Trust, already having
filled two contracts for twenty-one weeks
each. Miss Roberts will play Margaret
Wycherly's part in "The 13th Chair," also
Mrs. Wiggs. Later she has under considera-
tion an offer to play in Australia.

Frederic Santley has applied for a com-
mission in the Naval Reserve Flying Corps,
and is waiting to be called. In the mean-
time he will continue to appear in the
Cohan Revue, which is now playing in
Boston.

NEW YORK THEATERS

New Amsterdam Theatre, W. 43d St.
Evs. at 8.15. Mats.
Wed. and Sat. 2.15.

Klaw & Erlanger's New Musical Play

THE RAINBOW GIRL

Book and Lyrics by Renold Wolf. Music by
Louis F. Hirsch. Staged by Julian Mitchell and
Herbert Gresham.

REPUBLIC West 42nd St. Evs.
8.30. Mats. Wed. and
Sat. at 2.30.

A. H. WOODS PRESENTS

PARLOR, BEDROOM and BATH

By C. W. BELL and MARK SWAN.

With FLORENCE MOORE and JOHN CUM-
BERLAND.

ELTINGE West 42d St. Evs. 8.30
Matinees Wednesday and
Saturday, 2.30.

A. H. WOODS PRESENTS

BUSINESS BEFORE PLEASURE

With BARNEY BERNARD and
ALEXANDER CARR

By MONTAGUE GLASS AND JULES
SECKERT GOODMAN

Liberty Theatre, W. 42d St. Evs. at
8.30. Matinees Wednesday
and Saturday at 2.30.

COHAN & HARRIS PRESENT

GOING UP

BIG MUSICAL HIT

Book and Lyrics by Otto Harbach and James
Montgomery.
Music by Louis A. Hirsch.

GAIETY Broadway and 40th Street
Evs. 8.30. Mats. Wed. and
Sat. 2.30.

KLAW & ERLANGER PRESENT

SICK-A-BED

The Biggest

Laugh Maker in Town

BY ETHEL WATTS MUMFORD

PRAISE FOR H. G. FISKE

BOSTON (Special).—Townsend Walsh,
dramatic critic of the Boston Traveler, paid
a tribute in the issue of March 16 to Harri-
son Grey Fiske for the excellent staging of
Lord Dunsany's "A Night at an Inn,"
which is being presented here as a prelude
to Mrs. Fiske's appearance in "Service."

Writes Mr. Walsh: "To Mr. Harrison
Grey Fiske belongs all credit for the con-
summately skillful staging of 'A Night at
an Inn.' In a brief tête-à-tête that I had
with Mrs. Fiske the other night, she laugh-
ingly denied all rights to this honor. 'I
am often intensely amused,' she said, 'at
the compliments paid me by reviewers and
critics in all sections of the country for the
perfect mounting and staging of the plays
produced by my husband. Far be it from
me to arrogate to myself these words of
praise. 'A Night at an Inn' was staged
solely by Mr. Fiske. I never so much as
attended a rehearsal of the play while it
was in preparation.'"

HERE AND THERE

W. B. Naylor, one of the United Produc-
ing Company of Canada's most successful
business managers, and well known in the
past in Montreal theatrical and newspaper
circles, has signed contracts for the book-
ing of "The Heat," which he has taken
from coast to coast in Canada, at His Maj-
esty's Theater at an early date, to be fol-
lowed by "Mrs. Wiggs of the Cabbage
Patch," and has also booked the "Isle o'
Dreams" as the Easter week attraction at
the New Empire, Montreal.

Lee Shubert, accompanied by Arthur
Hammerstein and William Klein, have gone
to White Sulphur Springs, West Virginia,
in order to spend a vacation of ten days,
devoting himself to golfing, riding and other
sports.

Russell G. Colt, husband of Ethel Barry-
more, the actress, has received a diploma
from the army aviation school at Ohio
State University, Columbus, O.

William Schroeder, who wrote the music
of "Some Little Girl," a musical comedy
which is playing in Chicago, has joined the
naval reserves.

THE MIRROR BOOK SHELF

THE HARLEQUINADE. By Dion Clayton, Cal-
throp and Granville Barker. Little,
Brown & Co., Boston.

The statement is made in the foreword
of this book that it isn't a play at all and
it isn't a novel or a treatise or an essay.
It is an excursion, and those who read it
are the trippers. It is in five fantastic epi-
sodes. It is not to be performed, in the
whole nor in any parts, without written
permission. The Paget Dramatic Agency in
New York will give all information.

"Jeanne D'Arc," by Percy Mackaye. The
Macmillan Company, New York, London.
According to the preface by the author, this
is the eighth edition of the play, which will
have a new production at the Greek Theater,
Berkeley, California, this Spring. To quote
the closing paragraph of the author's
preface: "This play (Jeanne d'Arc) can do
no more than attest one writer's long-felt
reverence for an immortal child of that
spirit. But the presence of Jeanne d'Arc in
the theater of our time means far more than
her name and story as the theme of the
play; her anonymous presence in our art
born of this war will mean regeneration in
our peace." The play is in five acts and is
illustrated.

DEATH OF BARRY O'NEIL

Barry O'Neil, whose name in private life
was Thomas J. McCarthy, died March 23,
at the home of his brother, Dr. Frank J.
McCarthy, 113 West Forty-ninth Street, fol-
lowing a stroke of apoplexy. The funeral
was at the home, March 27, and burial
was in Woodlawn Cemetery. Mr. O'Neil
had had a long and varied stage career and
was known to the public of a generation
ago as an actor of Irish character roles.
Later in life he became stage manager of
the Harlem Opera House, and was associ-
ated with Keith and Broctor, Klaw and
Erlanger and Joseph Brooks.

It was in 1907, however, that Mr. O'Neil
first affiliated himself with motion pictures,
and it was in this field that he enjoyed his
most notable success. He became a di-
rector, in turn, for the Thanhouser, Lubin
and World Film companies, producing
screen successes such as "The Lion and
the Mouse" and "The Third Degree,"
where he incorporated many original spec-
tacular effects which greatly enhanced their
dramatic value. Realism was always Mr.
O'Neil's objective, and an instance is re-
corded where he took his company over a
thousand miles north to procure the at-
mosphere he desired.

His method of directing was firm but
tempered with kindness, and he produced
his best results without the friction which
so often handicaps the work of more ex-
citable stage managers. Among his best
known productions in addition to the afore-
mentioned are: "The Fortune Hunter,"
"The Wolf," "The College Widow," "The
District Attorney," "The Great Ruby," and
"Life's Whirlpool."

Harry Burkhardt, Walter Dale, Charlotte
Leslay and Alpheus Lincoln have been en-
gaged for "The Climax," opening on
April 29.

MARRIAGES

WIDDECOMBE-HOUSTON.—Jane Houston,
an American actress who was seen here
this season in "The Old Country" and
"The Indestructible Wife," was married in
London on March 25 to Captain Wallace
Widdcombe. Captain Widdcombe is an
English actor and has played here with
Margaret Anglin.

DEATHS

DEBUSSY.—Claude Achille Debussy, the
noted composer, died at his home in Paris,
France, on March 26. He was fifty-six
years old. M. Debussy was known as the
"father of the modern French music" and
achieved a reputation as the most original
of all composers of the present day. He is
best known in America for his opera,
"Pelléas et Mélisande," which received its
first production in this country at the Man-
hattan Opera House in this city in the sea-
son of 1907-08. Debussy is the discoverer
of the "whole tone" scale which gave his
music an individual coloring and made him
the most imitated of all composers of the
present generation.

DOUGLAS.—Virginia Douglas, actress,
died at her home in Minneapolis, Minn.,
on March 20. She was a member of sev-
eral stock companies which played in Min-
neapolis theaters, appearing in organiza-
tions headed by Lee Baker, Florence Stone,
Jessamine Rodgers and others.

HARRIGAN.—Mrs. Annie T. Harrigan,
widow of Mr. Edward Harrigan, actor and
playwright, died March 24 in the home of
her son, Dr. Anthony H. Harrigan, No. 391
West End avenue. Mrs. Harrigan was
fifty-eight years old. Death was caused by
a complication of diseases. She was the
daughter of David Abraham, who wrote the
music for Mr. Harrigan's plays. Mrs. Har-
rigan never appeared on the stage. Her
daughter, Grace Harrigan, is playing with
Arnold Daly in "The Master." Besides
those named, Mrs. Harrigan leaves four
other children.

NICHOLS.—Marion A. Nichols, actress,
died at her home, 12 Fayette Place, Taun-
ton, Mass., March 24, after an illness of
two years. Miss Nichols was well known
on the professional stage as character
actress and was a member of several stock
companies in this country. She was twenty-
nine years of age.

NEWS OF STOCK PLAYS AND PLAYERS

STRINDBERG AT NORTHAMPTON

Translation of His "Easter" Presented by Burke's Municipal Players—Event of Unusual Merit

NORTHAMPTON, MASS. (Special).—Again Melville Burke's company at the municipal theater has attracted far more than local attention. During Holy Week Strindberg's beautiful play of rarely blended imagery and humanity, "Easter," was given a presentation of remarkable artistry, intelligence and distinction. The cast was Ellis, William Raymond, Eleanor, Ann Mason, Frau Heyst, Blanche Frederick, Christina, Frances Stamford, Benjamin, Corbett Morris, Lindquist, L'Estrange Millman. In every instance the interpretation was of superior quality. The set (George Wood, scenic artist) was of striking beauty and in harmony with the mood of the play. The music from Haydn's "Seven Last Words From the Cross" was by an orchestra of volunteer musicians. The translation used was that by Warner and Edith Oland, which added to local interest, as both are well known here and at Leeds where Mrs. Oland's family live. Mr. and Mrs. Oland came on from New York to see the play which also drew more than usual patronage from the surrounding district. "Easter" has had but few previous presentations in America although it is a favorite piece in Stockholm and has been popular in Germany. Two years ago Mme. Strindberg directed a production for the Stage Society, New York. It belongs to the latest period of Strindberg's development and reflects spiritual exaltation and ascendancy over gloom, repression and doubt; the crucifixion of pride and "the grace which is finer than justice, that is mercy." With a fascinating mingling of symbolism and reality, and an admirable surety of stage-craft, this drama is expressed through the loves and sorrows and problems of a simple household living under the shadow of the father's imprisonment and the dread

of their harshest creditor. In the daughter, insanity takes the form of hyper-sensitive insight to the great and potent heart of all things and its outreach to the joy that transcends penance and suffering. She has escaped from an asylum and is reborn into a freer life and wonderful wisdom. Mood and story often interrupt but never lessen one another. Rather, each builds the other's effects and at times the dramatic harmony is superb. The action takes place on Holy Thursday, Good Friday and Easter Even. The symbolism of this is in frequent evidence.

The Springfield Republican said in a long and appreciative review of the first performance, "Northampton is quite entitled this week to make the claim that nowhere in the whole United States, New York City not excepted, is there being performed a drama more worthy of a place in the finest dramatic literature of all time, or one produced with a finer intelligence than Melville Burke's production of Strindberg's "Easter."

Eugene Powers had great farewells at his last several performances in "The Girl From Out Yonder." One night the Northampton Club attended in a body and at a supper afterwards Mr. Powers was presented with a diamond and sapphire scarf pin.

Helen Dale was prevented by illness from appearing in the final performance of "The Girl From Out Yonder" which was to be her closing appearance here before going to Rochester to join the Manhattan Players. William Evaritt has joined the company and makes his first appearance in "The Co-Respondent" in which play also Mr. Jack Amory returns to the cast.

MARY BREWSTER.

LEW WALLACE'S HOME

Crawfordsville, Ind., Forms a Successful Dramatic Club of Home Talent

CRAWFORDSVILLE, IND. (Special).—This city has long been known to some members of the profession, as many actors visit the former home of General Lew Wallace, ("Ben Hur"), which is located a few squares from the downtown section. Maurice Thompson and Mary H. Krout, who have both written books that are well known to the public, also claim Crawfordsville as their place of residence.

It remained for some of the local people, who are interested in amateur theatricals, to organize an association that would have for its purpose the giving of dramatic performances. As a result of this movement, the Dramatic Club, with a membership of over 240 at this time, was formed. There are two classes of members—active and supporting. The former take part in the productions given from time to time, and assist in carrying on the work of the club.

All performances are given in The Little Theater, and at this time the club has succeeded in obtaining the use of five or six distinct "sets" of scenery, thus making it possible to produce plays composed of several different acts. Members of the club have entire charge of the work, as everything is taken care of, including the orchestra, property men's duties, costumes, and the work done by stage mechanics. The club's membership is made up of the most representative men and women in the city, including the leading doctors, lawyers, business men and women as well as those who have more leisure. Capable directors are secured from time to time, and each cast in given a very careful coaching before the play is produced.

Some of the successes that have been staged by the Dramatic Club recently include "The Bluffers" by R. M. George; "Our Wives," by Anthony E. Willis; "The Man Who Married a Dumb Wife," from the pen of Anatole France; "The Silver Box," by John Galsworthy; and "Dolly Reforming Herself," by Henry Arthur Jones.

GEORGE A. ROSE.

"LENA RIVERS" IN SOMERVILLE

SOMERVILLE, MASS. (Clyde E. McAdie, Manager).—As the Holy Week offering, the management presented the Somerville Theater Players, week March 25, in the tried and true play of love and romance, "Lena Rivers," and in it the different members in the cast are exceptionally good. Adelyn Bushnell in the title-role gave a performance of the very highest order; she has youth, grace, and certainly made a charming Lena; Arthur Howard as Durward Belmont was a handsome hero, and made him a real flesh-and-blood person at all times. The play also served to bring back to the cast three favorites, Grace Fox as Granny Nicols, Gertrude Shirley, who made a capable villainess, and little Ruth Fielding as Anna Livingstone. John Gordon as Joel got no end of comedy out of the part, and John M. Kline as John Livingstone, as usual, gave a flawless performance. John Dugan played Rastus, and was good, as was Brandon Evans as Harry Graham, father of Lena. Current week, "Ready Money."

STEADY.

ARTS AND CRAFTS PLAYERS

Three Short Plays Produced in Detroit—Farewell to Vaughan Glaser Co.

DETROIT, MICH. (Special).—The Arts and Crafts Theater Players presented a bill of three short plays beginning March 21 to the end of the week, the first performance being for subscribers only, and the other three open to the general public. Director Sam Hume selected plays of contrasting types, and all new to Detroit. The first was "The Golden Doom" of Lord Dunsany's, a fantastic and poetic little drama, very well given. The second, Theodore Dreiser's "The Girl in the Coffin" is a grim bit of realism, and it would be hard to imagine it being done better than by the players in this little theater. The third was a humorous romance by Philip Moeller called "The Beautiful Legend of Pokey, or the Amorous Indian."

For their farewell week at the Adams, the Vaughan Glaser Players present "Common Clay," week of March 25. Throughout, the Harvard prize play gives opportunity to all the members of the cast to display their best talents, and many think this drama the best staged of any given here by this organization.

MARION SIMPLE.

TRIPLE STOCK, OAKLAND

OAKLAND, CAL. (Special).—The Bishop Players, headed by Evelyn Vaughan and J. Anthony Smythe, are presenting "Erastus Susan," and are scoring a decided hit. Miss Vaughan, in the part of Erastus Susan, has a role well suited to her and creates many a laugh by her droll sayings. Mr. Smythe, as Judge Jordan, was good, and the balance of the company, Hugh Metcalf, Ben Erway, John Sheehan, Harold Hutchinson, and Eleanor Parker, in their various roles all helped to make the play the success it was. Attendance steadily improving.

Hippodrome: "Little Peggy O'Moore," with Audell Higgins in the leading role, is proving a delightful entertainment, and Miss Higgins has the best part since her opening with the company and more than makes the best of it. Roscoe Karns, the popular juvenile lead, is seen to good advantage, and Del Lawrence, in the leading male role of the mayor, is winning considerable applause at all performances. Others who have good roles are Rupert Drum, Florence Pratt, Howard Nugent, Chauncey Southern, Margaret Nugent, Roy Haag, and Chet Stevens. This is the last appearance of Mr. Karns with the Hippodrome Stock, as he leaves for San Jose where he will play the leading roles with a new company at the Victory Theater.

Macdonough: "The Crane Wilbur Players" are presenting "Romeo and Juliet," with Mr. Wilbur and Jane Urban in the leading parts, and the S. R. O. sign is being displayed at every performance. Will Lloyd as Mercutio, Hugh Knox as Benvolio, and Emilie Melville as the nurse, handled their roles in a faultless way, and the performance on a whole is registering a decided hit.

LOUIS SCHEELINE.

Charles H. Stevens has signed through the Paul Scott Dramatic Agency, with Richard LaSalle for second business at the Orpheum Theater Stock, Philadelphia.



ED. WILLIAMS' PLAYERS

Manager, Leading Man, and Leading Woman in Quincy, Illinois. Left, Ed. Williams, manager and director, and right, Keith Richey, leading man. The leading lady is Tiny Leone. The company has presented many of the successful Broadway vehicles, and has the patronage of the fine old city that stands sentinel on the bluffs overlooking the Mississippi River.

IN BROOKLYN HOUSES

Leah Winslow and Cecil Spooner Appear in New Attractions

BROOKLYN, N. Y. (Special).—March 25, Crescent. The Crescent players presented "The Price," with Leah Winslow as leading lady, taking the part of Ethel Toscani. Godfrey Matthews as Ethan Bristol, in love with her. Also Frank Chatterton as Standard Dole, even though married, and not loving his own wife, also loved Ethel Toscani. She thought she loved him for a while, but finally found that it was not he, but Ethan Bristol that she loved, and then did not know how to tell Standard Dole. Standard Dole died of heart failure when she finally did tell him, and she married Ethan Bristol and lived very happily for a year, when Dole's widow came and secured the position of housekeeper for her. Bessie Warren as Mrs. Dole surmised the intimacy between her husband and Ethel, but was not sure, so laid a trap for her in her own house. Ethel fell into it and had to confess to her husband things of the past between herself and Dole. Bristol, who was an uncompromising man, could not bring himself to forgive her, and left her. The maid, Violet Barney, as Susan, was a very good character, and took the part very well. Miss O'Connor as Florence Bromley, daughter of an old friend of Dr. Bristol, and living with them, was the cause of great jealousy on the part of Mrs. Bristol, but this was straightened out when it was learned of her love for Ambrose Lorimer, played by Mr. Fitzgerald. Harry E. McKee as Prof. Damaroff, an old friend of Ethel Toscani's, and gave her some very good advice. The play was very well acted, and the house had its usual good attendance. A "Widow by Proxy," April 1.

Grand Opera House

Cecil Spooner and her company presented "What Happened to Mary" with fine success, March 18. The house was nicely patronized, and the show was well worth seeing. Miss Spooner as Mary Hampton, a rich girl who had been spirited away from her mother by her uncle so that his son would be heir to the estate. Rowden Hall, as John Willie, a cross lawyer, who hated all women, and who finally fell in love with Mary against his own will. Rowden Hall is a fine and talented actor, and always plays his parts to perfection. Another good character in the play was that of Captain Joyifier, by James Garey, an old weather beaten captain, Mary's best friend. Also in the cast were Harold Salter, Norman Houston and Clyde Armstrong.

"Only a Shop Girl," week April 1. This is a revision of the old and well known play of the same name, and promises to be very interesting. The week after, "The Dancer and the King" will be presented. This is one of Miss Spooner's own plays, written by herself, and well known.

Fifty of the soldier boys of Mineola, 358th Aero Squadron, were entertained by the Spooner company at the Grand Opera House, Brooklyn, on Thursday evening, by "What Happened to Mary." Miss Spooner and her company are doing their war bit in a commendable way.

Stock Players

Fifth Avenue, March 23: "Kathleen Mavourneen" was produced by the Fifth Avenue stock players to a very crowded house. It would seem that the theatergoers like old Irish plays, and this one was a success in every way.

Mae Melvin as Kathleen O'Connor was a fine character, and played well. The play was all centered around her, being an Irish girl with dreams of being someday a real "lady." Thinking of this she fell asleep and dreamed all kinds of horrid things, that she married a rich man, was a real lady, and then her real lover came and killed him, and was about to be hung, when she awakened to hear his voice coming through the doorway, singing. Immediately upon his entrance, Terence O'Moore, played by W. O. McWatters, she accepted his offer of marriage, and all ended well.

The audience did not realize it was all a dream, thinking it a real part of the show, and it looked like a very sad ending for a while. Upon her waking up and the audience realizing that she had a dream, and that she could still marry Terence, there was relief all around.

Next week the Fifth Avenue Players will present "Our Boys." This play has had a long run in London, and looks like a successful choice.

"Chatter"

The Fifth Avenue Theater has been taken over by a new management, and Mr. Newberger, the present manager, will be replaced on the first of April by Mr. Saks. Mr. Newberger is obliged to retire on account of illness.

During the play "Kathleen Mavourneen" one of the men who was supposed to be killed found that his position of a "dead man" was not as comfortable as it might be, so he got up, changed his position and lay down again, being dead once more. This caused much merriment on the part of the audience.

NEW STOCK COMPANY IN CANADA

Hamilton Will Revel in a Season of Fifteen Weeks—C. D. Pitt Is Manager—"Cheating Cheaters" Starts it

HAMILTON, CANADA (Special).—Our playgoers are to be treated to a season of high-class dramatic stock at the Temple, where a capable company, directed by Charles D. Pitt, will open on the night of Monday, April 8, in the Broadway success by Max Martin, "Cheating Cheaters." As in past seasons, none but the latest play releases will be seen; plays which have not appeared in Hamilton, or not at the popular prices that will continue in effect. The second week will bring "Captain Kidd, Jr." "Common Clay" for the third week will give the company wide scope. Many other attractions of equal merit will be produced during the season.

Mr. Pitt superintended the eleven productions at the Temple last year. On account of the generous recognition accorded Mr. Pitt and his players, he has prevailed upon the Temple management to extend the season to fourteen or fifteen weeks.

Several new faces, as well as established favorites, will be found in the stock company of 1918. Ika Marie Deel has been engaged as the leading lady. Many admirers of Rita Davis, the second woman, will welcome her back. Anna Athy is another Hamilton favorite. Anna Pitt, a charming young miss, will be remembered for her clever work in several productions last season. David Herblin will be the leading man and Roy Fairchild second man. The comedy parts will fall largely to Edward Poland, while Houston Richards will be assigned to the roles commonly called juvenile. Edward Wade, a sterling actor, will appear in the character parts. Charles Fletcher and Russell Webster are well known, having previously appeared with Temple stock companies. J. Gordon Hammond is to again have charge of the scenic work.

MINNIE JEAN NISBET.

PLAY BY COLLEGE SOCIETY

"My New Curate" Presented in Jersey City by St. Peter's D. S.

"My New Curate," a brand new play, was presented for the first time on any stage by St. Peter's Dramatic Society at St. Peter's College, Jersey City, N. J., week of March 17, to capacity business at every performance. The play is a clever and very interesting dramatization of Father Sheehan's famous Irish novel, "My New Curate." The leading character is that of an Irish parish priest on the west coast of Erin, and was played in a very artistic and satisfactory manner by James J. Hagan, a popular and well-known city official, who by his ideal interpretation of a very difficult and long role must have made a special pilgrimage to the Kerry and Cork coast to perfect his remarkable comprehension of the scenes, so very well did he reproduce them. When an assassin was making a drive on Daddy Dan (James J. Hagan) the old priest rose to the full dignity of Sacred Rome, crying, "Stop, stop, touch not the Lord's anointed." The assassin fell to the earth, and the curate was saved. The audiences were thrilled and warmly applauded Mr. Hagan for his dramatic and masterly interpretation of this very lovable character. His two clever children, James J., Jr., and Eileen, as the housekeepers two orphans, played their parts to perfection and were charming additions to the cast. Joseph E. Hayden as Father Lethery, was satisfactory; William McGovern, as Capt. Grimsby, an infidel, gave satisfactory support; Joseph B. Culloo, as Jim Deady, kept the audience in a state of laughter; Helen M. Hogan, as Father Dan's housekeeper, gave an intelligent character interpretation; M. Teresa Campbell as Alice Moylan, a blind girl, was charming. The remaining members of the large cast gave very satisfactory support. Rev. James L. McGovern, S. J., moderator of the Dramatic Society, was in charge of the coaching and deserves special mention for the ideal performances given by this talented dramatic society.

C. T. B.

THIRTY-FIVE WEEKS, 35 PLAYS

JAMESTOWN, N. Y. (Special).—Thirty-five plays of the highest order produced during thirty-five weeks of success is the enviable record of the Pauline MacLean Stock Company at the Samuels Theater. "The Harrier," one of the best of their heavier offerings, was given week March 25. The play opened on Monday night at an 8, R. O. house. Pauline MacLean seen in the role of Neeta Gale had much opportunity to display her dramatic ability. Always sympathetic, always sincere in her portrayals she was very lovely as the little Alaskan girl. Ed. Clarke Lilley was virile and convincing as John Hale. A fine actor and a true gentleman. Geo. Ormsbee had a most congenial part as Capt. Burrell, making a very good looking, very real young Army officer; Ernest Kist as Dan Stark was at his best, making his part stand out well; Ronald Rosebraugh also gave a fine characterization of Polcan Doret, the French Canadian; Robert McKinley as No Creek Lee added the needed touch of comedy to the somewhat somber Northern background of the play; W. W. Richards as Runnion was most happily cast; Lucy Neil as Alluna played her role in excellent manner, while James K. Dunsmith was good in a small part, that of Corporal Thomas. Each play put on by the company is complete to the minutest detail; well costumed, well staged and always, whether comedy, drama or melodrama, well acted. Week April 1, "The Prince Chap." Daily matinees during the week on account of the school vacation. A. L. LANGFORD.

"FRECKLES" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—Tootles Theater "Freckles," as given by the Dubinsky Brothers' Stock Company, week of March 17-23, was a beautiful bit of stage setting. The company handled their parts in a pleasing way and made the most of their opportunities. Ed Dubinsky had the leading role of Terrance O'More, later "Freckles," and with Irene Daniel as the Swamp Angel, were the center of interest through the play. Dick Elliott deserves special mention in a smaller character part of MacLean, as did Wallace Griggs in a blackface makeup. Business fair. "St. Elmo" follows.

JOHN A. DUNCAN, JR.



CLIFF HASTINGS.

An Appreciation of the Manager of the Stock Company in Tulsa, Oklahoma

The Mirror asked for a picture of Cliff Hastings, manager of the stock company of Tulsa, Oklahoma, and something about him. In reply it received the following:

"The company has broken all records for stock in Tulsa; we have been here now for eight months, and after playing two bills a week for eighteen weeks, we changed to one a week, and have been playing to a very nice business. The taste of the patrons runs to something new and sensational, and we have tried to gratify their taste, as far as we could, with such plays as 'Unborn Child,' 'The Cost of Living,' 'The Natural Law,' 'Playthings,' and 'My Lady's Garter.' This theater has labored under difficulties inasmuch as they have never had anything like permanent stock here before, but rep shows calling themselves stock companies, and the people were very much disgusted with them, but after a long fight this season it looks as if we have brought them to realize that there are stock companies and STOCK companies. The manager of the theater, L. K. Powell, is a man hard to beat in the box-office, and he handles the window personally so that the patrons will get the best. The theater was never a paying proposition until he took it, three years ago.

"The company is composed of Lorena Tolson, leading woman; Adelaide Melnotte, second business woman; Marie Lawton, ingenue; Mary Enos, characters; Whit Brandon, Harry Hoxworth, Clayton Sinclair, Harry Ferguson, Harry Vickery, director; Allan Wishart, George Hyard, Cliff Hastings, leading man and manager. Patrons of the incomparable Grand Stock Company have requested the management to run the company all summer, and it is hoped that we will be able to do so.

"This is Mr. Hastings' first year as a manager, but he has demonstrated that an actor can make a successful manager.

Plays underlined are "Turn Back the Hours," "The Girl Outside," "For the Man She Loved," "The Angelus," and "A Pair of Sixes."

"UNCLE TOM'S CABIN" IN ELMIRA

ELMIRA, N. Y. (Special).—Wm. a Brady's version of "Uncle Tom's Cabin" was used by the Gibson Stock Co. as a Holy Week bill at the Mozart Theater, March 25-30, and good houses seemed to enjoy it. The familiar characters were acceptably taken by Lee Sterrett, Dan Malloy, Hazel Corinne, John Lorenz, Hazel Burgess, James Dillon, Rita Davis, Edward McMillan, Houston Richards, Frank Dufrane, Stuart Beebe, Julia Dillon, Millie Freeman, Dorothy Stephens, Ruth Van and Frank Blandford. "In Walked Jimmy," April 1-6.

J. MAXWELL BEERS.

"LOVE AND BUSINESS" TRIED

First Time of a Comedy Drama in Hoboken—Keith's in Union Hill

HOBOKEN, N. J. (Special).—The Strand Players at the Strand Theater, presented Monday evening, March 25 for the first time on any stage "Love and Business," a new comedy drama in four acts. The play possesses a lot of merit and ought to make a favorable impression when produced next season in New York City. It has an interesting story and it is worked out in such a manner that holds the closest attention of the spectators from the start to the finish. Several scenes are intensely dramatic and give those who take part an opportunity to do some strong emotional acting. The comedy element has not been neglected and a strong vein of humor runs through the piece. Stage Director Ivan Christy who collaborated with the author showed wise judgment in casting his people and the result was a satisfactory performance. Several Broadway managers made a special trip to see the performance. Ivan Christy as Vizzulo, an Italian count, stood out by his finished work and gave an excellent character interpretation. Popular Howard Chase, the leading man of the company, scored a big hit as Boss Croghan. Dorothy Howard as Rita, an Italian girl, was charming and displayed real ability in her part. Her grasp of the role was sincere as she made the character seem real. William E. Blake, as usual, gave a fine performance as Meredith, the district attorney. Satisfactory work was done by Jeannette Fisher, J. Robert Reed, Edward White, Frank Lane and Emmett O'Reilly. Week April 1, "He Comes Up Smiling," with "Help Wanted" to follow.

UNION HILL, N. J. (Special).—The B. F. Keith Players at The Hudson, week 25, presented "Playthings," a highly colored drama from the pen of Sidney Toler. The part of John Haywood, a young and successful attorney, was well acted by Jack Hosseligh. His grasp of the role was sure and effective and he made the attorney a real man. Dorothy Shoemaker, who was cast for the part of Marjorie North, the girl Haywood loves, did satisfactory work. She acted her part with feeling and her grief was always well expressed. One of the best bits of acting in the drama was performed by the character man, Joseph Lawrence, who filled the difficult role of Dan Carter, Haywood's secretary. In the final act when he confessed he killed Trenwith and tells why, he was truly wonderful. Partly crazed by his wrongs he works up to the highest pitch of frenzy as he pours out the story of his ruined home and life. Mr. Lawrence's interpretation has the height of art. He worked up gradually to the climax and thrilled the spectators with his forceful and lifelike acting. Jerry Thompson, an inventor, Aldrich Bowker, played the part of Gordon Trenwith, the villain, in a very artistic manner. Betty Brown was indeed charming as Haywood's sister, Natalie Perry as Claire Morgan could not have played her part to better advantage. Considering it was Holy Week, business was quite satisfactory. Week April 1, "Mile A Minute Kendall."

CHARLES A. BITTICHOFFER.

TEAR WEEK IN NEW HAVEN

NEW HAVEN, CONN. (Special).—Old Favorite Week brought "East Lynne" to the Hyperion, week March 25. Everybody went, everybody wept, and everybody loved it as they always have and always will. Jane Morgan as Isabel was ravishly beautiful and exquisitely emotional as the occasion demanded. Her costumes were magnificent, each more gorgeous than the last. Alfred Swenson as Archibald gave a splendid interpretation. To Louise Farnum goes the comedy honors. Her Miss Corby was a revelation. In Act 4 her "cold in the head" scenes brought down the house. DeForest Dawley's portrayal of Frances Levison was cleverly worked out. Ida Maye was the tiniest Barbara Hare ever heard of, but her characterization showed thoughtful and studious preparation. It is not a role which is usually attempted by an ingenue and Miss Maye deserves all sorts of credit for her rendition. She wore three stylish and attractive gowns. Miss Maye has become a prime favorite already although here but three weeks. Russell Fillmore as Richard Hare was splendid. Mr. Fillmore has a particular knack of putting a human appeal in such parts which enhances the role and captures the audience. Arthur Griffin's Mr. Dill was well drawn as was Frank Thomas' Lord Mount Severn. Little Althea Dreyer made a good little Willie. Jerry Broderick, "Seven Chances," April 1.

HELEN MARY.

MOROSCO PLAYS IN STOCK

Two of Oliver Morosco's successes of last season, "The Brat" and "Upstairs and Down," are being released for stock presentation. They will be obtainable immediately after the original company shall have played any city in which stock is being presented. Stock managers may procure them by addressing Franklin Underwood, general manager for Oliver Morosco, Morosco Theater, New York.

"The Brat" is a comedy by Maud Fulton and was presented for a successful engagement at the Harris and Morosco theaters last season, with the author in the leading role. This year it has been playing on tour. "Upstairs and Down," by Frederic and Fanny Hatton, ran for most of last season at the Cort Theater and was one of the recognized big hits of the year.

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"CAMILLE"! HOLY WEEK!!

SALEM, MASS. (Special).—"Camille," the ambition of all leading women, was the bill at the Empire Holy Week, notoriously a bad week at theaters. Business at the Empire, however, came almost up to standard. The play was given an excellent production under the direction of Raymond Capp, showing that time and care had been spent to make it an adequate performance. Much had been expected of Jane Salisbury as Camille and expectations were more than realized. She has done splendid work in the past but no one dreamed that she could play Camille so wonderfully as she did. With power and strength and exquisite shading and feeling she brought the unhappy Camille vividly before us, never for a moment losing the deep understanding, the sympathy, the poise. The work was a veritable triumph for Miss Salisbury and one which was deserved. The applause after each act was prolonged and on several occasions some very beautiful flowers crossed the footlights. Julian Nea's Armand was only second to Miss Salisbury's performance, and John B. Mack as the Count gave a finished, adequate performance. The balance of the cast was, as always, remarkably good. Easter Week, "Very Good Eddie."

Salem is manifesting more or less interest in the theatrical controversy being staged in Lynn, both because of its proximity and allied interests of the two cities and because Lottie Salisbury—a member of the new Alice Bentley company—is a sister of our own beloved Jane Salisbury. DOROTHY BENNETT.

WILKES PLAYERS, SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players presented the Paul Armstrong and Wilson Mizner play, "The Deep Purple," week March 10. Grace Huff, as Kate Fallon, was excellent; Ivan Miller did good work as Gordon Laylock; George Rand gave a highly satisfactory impersonation of William Lake; George Barnes, as Harry Land, handled the part very capably; George Cleveland was a clever "Pop Clark"; Ruth Henick played the role of Doris Moore with ability; Jane Darwell made an attractive Mrs. Lake, and Fanchon Everhart's portrayal of Christine, the Swedish maid, was up to her usual characterization. The musical program under the direction of Charles Lombard was exceptionally good. Good business. Same company in "Kindling," week March 17.

The Wilkes Players, at their theater, gave an excellent performance of "Kindling," week of March 17-23, which drew good business. Grace Huff as the wife, gave a performance that was most convincing; Ivan Miller played the role of the husband very creditably; George Rand did good work as Dr. Taylor; George Barnes very ably played the part of Steve; Ruth Henick was a charming Alice; Fanchon Everhart as Mrs. Bates, did some good comedy work. Jane Darwell, Norman Fessler, George Cleveland, and John Nickerson did splendidly. Week of March 24, "The Road to Happiness."

CAROLINE MENDELL.

Jane Urban, erstwhile favorite in San Francisco stock, is retiring to enjoy married life. Her father was Fred Urban, once stage director of the old Tivoli, and her mother was Jennie Metzler, prima donna at the Tivoli.

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By FREDERIC and FANNIE HATTON

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FRANKLYN UNDERWOOD General Manager for Oliver Morosco

Morosco Theatre, New York

MORALITY SPURT HITS CHICAGO

Lid on Cabarets and Other Frivolity on and After May 1—New Producing Firm in Town

CHICAGO (Special Correspondence).—Tell it to New York! All cabarets in Chicago will be abolished after May 1. An ordinance passed by the city council March 26, prohibits any form of entertainment, dancing, skating or performing at any place where liquor is served. Orchestral music will be permitted by the payment of \$300 additional license fee. Mechanical pianos may be used without any special license.

A new Chicago theatrical producing firm composed of Frank A. P. Gazzolo, Edward W. Rowland and Edwin A. Clifford have selected "Over There" as the title of a military melodrama which they will shortly produce in one of the big loop theaters. "Over There" is a big war play and is the work of Howard McKent Barnes. One of the scenes of the play shows a British tank in action and several realistic pictures of French warfare are shown during the action of the piece, promising real thrills and excitement. This production in the loop by Messrs. Rowland, Clifford and Gazzolo marks the entry of these well-known Chicago theatrical men into the \$2 game. Heretofore they have been identified with popular priced productions and playhouses.

The new play—new here—of the first week in April is "Billeted," seen at the Playhouse. Margaret Anglin and the cast that supported her in New York accentuated the success achieved in the metropolis.

Sunday night, March 31, Mr. and Mrs. Coburn presented at the Illinois Theater a version of Moliere's "Le Malade Imaginaire," under the title of "The Imaginary Invalid." Mr. and Mrs. Coburn's version of the play has been arranged for the stage by Edith Ellis from Katherine Prescott Wormley's free translation of the great work. The fun in "The Imaginary Invalid" is broad, simple and elemental. The company presenting the play is made up of Mr. and Mrs. Coburn, Albert Bruning, John C. Hickey, Lynn Starling, Jack Taylor, Henry Buckler, Harold de Becker, Lillian Booth, Lolita Westman and Neville Westman.

Harry Lauder makes the announcement that this is his farewell tour, for at its completion he intends to retire to his estate in Scotland. Assisting Mr. Lauder, who comes to the Auditorium Monday night, are the Armat Brothers, musical clowns; Cleo Gascoyne, singer; Adelaide Bell and Arnold Grazer, dancers; and Francis Renault, impersonator of female types.

Burlesque and Vaudeville

Gayety: "The All-Star Big Revue of 1918 with Harry Levan and Claire Devine. Columbia: The Star and Garter show from Sunday afternoon for the week.

Star and Garter: The burlesque organization known as Irwin's big show, in which two acts of nonsense called "Bill," was Manager Roche's offering week of March 24. Les Hayes is the chief comedian; Hayes has the support of Billy Wainwright, Hilda Burton, Virginia Irwin, Marie Lloyd, Marie Beaupard, Adele Anderson, Blanche Parquette, Margaret Shane, Sam Bachan, Harry Howe, George Wong and Harry Burns.

McVicker's: Leonard Brown and company, Valentine Vox, Juggling de Lisle, Lowe and Sterling, Billy Elliott and several others.

Great Northern Hippodrome: Continuous vaudeville.

Majestic: Lady Duff Gordon and her fashion revue, George Whiting and Sadie Burt, the Cameron Sisters, Winona Winter, William Le Mars and Edward Gallagher, Rob Matthews and company, Collins and Haft, Stanley and Birnes. Enormous business.

Palace: Julian Eltinge, who broke all records for receipts at the Majestic week before last, tops the bill here: Donahue and Stewart, Tyler and St. Clair, Herbert's dogs, and several other big acts make up a meritorious bill.

Rialto: "The Ten Dark Nights," Wilson Brothers, the Dancing Serenader, Amedeo and others.

The People's: Northeast corner Forty-seventh Street and Marshfield Avenue, 121 x 208, is nearing completion. The cost is placed at \$300,000. The theater has a seating capacity of 2,200, and will be available for vaudeville, drama, musical comedy or motion pictures. The name of the manager has not been divulged.

For Our Boys

Sunday afternoon, March 24, Raymond Hitchcock, Lillian Russell, Leon Erroll, Irene Bordini and all the other members of "Hitchy Koo" gave a special matinee at the Colonial for the entertainment of soldier guests, whose uniform was the only pass required. This was the first of a series of Sunday matinees arranged for by the Chicago Theater Managers' Association and Mrs. Samuel Insull. Performances will also be given at other theaters, the use of the house, lights, and everything else will be donated. Many "Jackies" were turned away Sunday afternoon.

Roma June, well-known in England as a prima donna, is now playing the part of Jane in "Leave It to Jane," at the LaSalle, succeeding Edith Hallor, who recently retired.

The business of David Warfield ("The Music Master") at Powers' is sagging. However, Mr. Warfield's season has been very prosperous, and he has only two more weeks to remain.

Perry Sage is manager for Mr. Belasco during the Warfield engagement.

Moving Picture News

Castle: "Amarilly of Clothes Line Alley," with Mary Pickford.
Rose: "Blue Jeans," with Viola Dana.
Ziegfeld: "The Kaiser," with Rupert Julian and Ruth Clifford.
Orpheum: "The Land Loper," with Harold Lockwood, and other pictures during the week.

"The Man Who Stayed at Home" left the Playhouse Saturday night, March 23. Chauncey Olcott gave a special matinee Sunday, March 24, and a regular Sunday evening performance.

Jane Cowl continues to do a remarkably good business in "Lilac Time," said to be \$10,000 per week.

Henry Menager, who is well known in the circus and theatrical world, and at present assistant general manager of the Western Vaudeville Managers' Association and press agent for that organization, is to go to California to remain. No successor has as yet been announced for the position which Mr. Menager will vacate.

On Monday evening, April 1, a special theater party for members of the Hamilton Club (a well known political organization) was given at the new Al Woods theater.

Round About

Wilda Bennett is playing the principal role in "The Riviera Girl," now at the Blackstone. The reviewers are praising her. The next annual benefit for the American Theatrical Hospital will be given at the Auditorium Sunday afternoon, June 9. At the next meeting to be held April 9, final arrangements will be made for a big drive to boost the benefit.

Sam Lederer, formerly manager of the Olympic and Studebaker, has been made press representative of the Palace, Majestic and new Statelake Theaters.

According to reports the Wilson Avenue Theater will abandon vaudeville on April 15 and stock will be installed by a company called the Wilson Avenue Players, that Arthur Holman will direct. Olive Templeton and Douglas Dumbrell will play leads.

Thomas A. Wise and William Courtney come to Powers' April 8, following David Warfield.

May 5 "Nothing But the Truth," James Montgomery's farce, will begin an indefinite engagement at the Cort, with William Collier as its star.

E. Hackaday is manager of the new Wisconsin Theater at Oak Park (Chicago suburb), formerly known as the Warrington. J. C. Matthews is booking five vaudeville acts, three changes weekly. No Sunday shows are given. Business since the opening has been good. A four-piece orchestra, under the leadership of Al Kleist, furnishes the music. Twenty cents is the top price.

Boyle Woolfolk, who has several musical tabs on the road, has returned from New York and says that he has decided to postpone his venture into the big musical field. Woolfolk says he will make his production in the Fall and that Klaw and Erlanger will book his attraction when it is ready for production.

Kilroy and Britton, the well-known producers of Chicago, are back in the field with three new musical comedies, "My Sammy Girl," "Atta Boy" and "Oh, Daddy," book and lyrics by Lem B. Parker, music by W. B. Williams.

Week of March 31-April 1

Auditorium: Harry Lauder and vaudeville company (first week).

Blackstone: "The Riviera Girl" (second week).

Colonial: Raymond Hitchcock in "Hitchy Koo" (third week).

Cohan's Grand: Jane Cowl in "Lilac Time" (fifteenth week).

Columbia: Burlesque.

Cort: "The Naughty Wife" with Charles Cherry and Lucille Watson (sixth week).

Englewood: Burlesque.

Empire: Burlesque.

Garrick: "Over the Top" (second week).

Gayety: Burlesque.

Illinois: "The Imaginary Invalid" (first week).

Imperial: Vaudeville.

La Salle: "Leave It to Jane" (tenth week).

Majestic: Vaudeville.

Olympic: "Some Little Girl" (second week).

Palace: Vaudeville.

Playhouse: Margaret Anglin in "Billeted."

Princess: John Drew and Margaret Hinton in "The Gay Lord Quex" (fourth week).

Powers: David Warfield in "The Music Master" (eleventh week).

Star and Garter: Burlesque.

Studebaker: "Maytime" (eleventh week).

Woods' Theater: "Friendly Enemies" (fourth week).

W. A. ATKINS.

JERSEY CITY

JERSEY CITY (Special).—James Cooper's Best Show in Town presented a fine bill at the Majestic, March 25-30, to well-deserved large business. The company is headed by Frank Hunter, a colored comedian of merit, full of good fun and ideas. Bert Lafr is a good assistant. Others who made good are Frank Wesson, Ralph Roranz, Frank Davenport, Eddie Mack, Lynn Carter, Virginia Ware, and Chubbly Drisdale. The Golden Crook company, April 1-6; Rose Sydel company, April 8-13.

A feature at Keith's, March 25-30, was the photoplay rehearsed the week previous in full view of the audience. The real screen offering, March 25-27, was Betty Brice in "Who Knows." The vaudeville was presented by Charles Buckley and company, in "Casey, the Fireman"; real funny, Millette Sisters and Arthur Franklin, Jean Leslie and Sydney Stone, clever song and dance; Jack Kroft and Bob Adams, the speed boys; good act by Eskimos and seals. Appearing March 28-30: Jimmy Britt, monologue; Kennedy, Sheridan and Day in "The Honey-mooners"; Florence Brook and Henry Marshall, piano and song recital; Bennett Sisters, song and dance; McCowan and Gordon, comedy; Adams and Margis, jesters. The photoplay was Norma Talmadge in "The Ghosts of Yesterday."

"Rigoletto" was given by an Italian opera company at Keith's, March 24, to large house, for the benefit of Venetian refugees.

WALTER C. SMITH.

OLDTIMERS SHOCKED

Cincinnati Theatersgoers Flock to See "Upstairs and Down"

CINCINNATI (Special).—Cincinnati theatersgoers had a shock last week, March 18-23; even the old-timers, who are used to anything. In the past we have had occasion to comment, more or less favorably, upon the entertainment furnished by such lukewarm, naughty comedies as "Twin Beds," "Parlor Bedroom, and Bath," etc.; but I feel that I am speaking within the bounds of truth when I say that never before have we seen anything quite so risqué as "Upstairs and Down." A remark frequently heard in the lobby during the week following the performance, "It's naughty, but it's nice," seems to about size up the play properly. The cast was an excellent one from the baby vampire to the butler, and individual mention would be superfluous. The Cincinnati Rotary Club had a special party, March 19, and no regrets were heard afterward, though Manager C. Hubert Heuck, of the Lyric, himself a Rotarian, quaked inwardly with fear, and, as chairman of the Entertainment Committee in charge of the affair personally, I felt some misgivings. I understand that the "Upstairs and Down" company during the week organized a Rotary Club all their own. F. Stuart-Wayte's production of "Robinson Crusoe" played at the Grand March 18-23. It followed the "Follies" so really worked at a disadvantage. Critically speaking, I am always inclined to be charitable, and I certainly do not care to seem unfriendly to things English, but the performance was unquestionably tiresome and the staging amateurish. Even a couple of good vocalists and dancers could not pull it above mediocrity.

The closing performances of the Cincinnati Players, March 19, 20, were artistically successful and the audiences of goodly proportions. One ventures the prediction that next season should present fewer difficulties if conditions generally do not become worse because of war activities. A list of notable singers has been announced for the forthcoming May Musical Festival, which is a biennial event of importance to musical Cincinnati.

WILLIAM SMITH GOLDENBERG.

ALBANY

ALBANY, N. Y. (Special).—Richard Watson Tully's production of "Keep Her Smiling," with Mr. and Mrs. Sidney Drew in the leading roles, won a distinct success at Harmanus Bleecker Hall March 21-23, and attracted large audiences. Margaret Anglin in the new military comedy, "Billeted," week of March 30-April 1.

At Proctor's Grand Ben Welch, the favorite Hebrew comedian, headed a varied vaudeville bill the first half of the week, which drew full houses.

Excellent burlesque performances by the "Maid of America" company won favor with packed houses at the Empire for the week. Vaudeville and pictures at the Majestic drew large crowds.

The leading motion picture theaters offered a fine line of productions and business was big for the week. At the Leland the stars were Elsie Ferguson, Dorothy Dalton and Jean Sothorn. The recent had Ann Pennington and Wallace Reid, and Tyrone Powers and Edith Storey were good drawing cards at the Clinton Square.

GEO. W. HERBICK.

NASHVILLE

NASHVILLE, TENN. (Special).—John E. Kellard and company presented, March 21-23, "Hamlet," "Merchant of Venice," "Othello" and "Macbeth," two small audiences at the Vendome. The company for the most part is mediocre. Ian Hay give his lecture "Carrying On" at the Vendome, 25; "Everywoman," 26-30; "Turn to the Right," April 1-3.

The Princess vaudeville theater offered a five-part bill March 25-27, headed by Maud Earl and company in "The Vocal Verdict." Photoplays are drawing the usual business.

MARY ROBERTA STEADWELL.

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INDIANAPOLIS

INDIANAPOLIS (Special).—English's closed
their season with "The Follies of 1917,"
which did a capacity business throughout
the week, March 18-23. The war tax
turned over to the government amounted to
\$2,650. The house remained dark for a
week and March 31 Barton and Olson took
charge, opening with Boyle Woolfolk's La
Salle Musical Comedy company with Guy
Voyer, Florence Berry and others in tabloid
musical comedy for the summer season.

The Shubert Murat has been dark for
two weeks, but a few attractions are
promised to follow in April. Stuart Walker
and his company of players, who had such
a successful stock season here last summer,
will return May 20, for the summer season.

At the Park "Pretty Papa," week March
24, was followed by "Good Morning Judge,"
week March 31-April 1.

Kelth's offered a pleasing bill week March
24, headed by that always popular pair
Ernest R. Ball and Maud Lambert. With
Mr. Ball at the piano, alternating with Miss
Lambert, in singing his own compositions.
Duffy and Inglis, the Master Musicians,
created plenty of fun in a nonsensical
act; Bee Ho Gray scored in an expert rope
throwing act; Jennie Middleton is a pleas-
ing young violinist of much promise; Motor
Boating with Tom McRae and others offered
some good dancing, singing and
comedy; Six American Dancers worked hard
with good effects; Hang and Snyder gave a
fine exhibition of strength and Wilfred
Clarke and company rushed about in a
mirthless sort of a sketch called "His Reel
Trouble."

PEARL KIRKWOOD.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

REPORTS FROM MIRROR CORRESPONDENTS

BALTIMORE

BALTIMORE, Md. (Special).—Balti-
moreans observe Holy Week very rigidly,
and as a result the managers of the legiti-
mate houses are content to either turn their
theaters over to the films, or close them
altogether, rather than bid for the scant
patronage of the few playgoers who can be
relied upon to furnish them an audience.
The past week proved no exception to the
rule, and the Academy and Ford's both of-
fered films. The first showing of the Of-
ficial War Films sponsored by the U. S.
Government occupied the Academy, and it
is safe to say that every person who wit-
nessed them became thoroughly convinced
of the tremendous power and scope of our
war preparations, and the ultimate and
complete victory of this country in the war.
Wm. Farnum in a splendid film version of
Victor Hugo's "Les Misérables" attracted
good audiences to Ford's.

Harry Henkle, manager of the Academy
informed me the other night that he had
arranged for two of the most interesting
premieres of the spring season for his house.
The first is scheduled for the week of April
15, and bears the title of "See You Later,"
being a musical version of our old friend,
"The Girl From Rector's." Al H. Woods
is the manager who will stand sponsor for
this new musical offering. During the first
or second week of May, Selwyn Co. will
honor us with a musical version of the
hilarious farce, "Baby Mine," by Margaret
Mayo. Jerome Kern will furnish the music
for this piece, and the cast will include
Adele Rowland.

The engagement of "The Boomerang,"
which opened at Ford's Monday night, was
indeed a gala occasion, inasmuch as it
marked the return to Baltimore of one of
the most successful plays in the history of
the American stage. It was upon the stage
of this identical playhouse that this de-
lightful comedy first saw the light of day
nearly four years ago, and well do I recall
the tremendous success it scored with the
first night audience, and the frantic efforts
of our playgoers to obtain seats long after
the house had been entirely sold out for
the remaining performances. The most
unusual feature in connection with the
return of this play to Baltimore lies in the
fact that the original cast remains intact,
and it was a great pleasure to welcome back
our old friends in the roles they created
when the play was first produced here.
Martha Hedman, Wallace Eddinger and
Arthur Byron received a most enthusiastic
welcome from an audience which crowded
the house. "Lord and Lady Algy," week 8.

There is always an audience in Baltimore
for George Arliss, regardless of what the
play may be, but when it proves to be a
vehicle worthy of his remarkable talents,
there is cause indeed for rejoicing. Such a
play is "Hamilton," which Mr. Arliss is
presenting in Baltimore for the first time
this week at the Academy. "Hamilton" is
without doubt one of the best plays in
which Mr. Arliss has appeared, and the best
since "Disraeli." His performance of Alex-
ander Hamilton is marked by the same rare
artistry and individualization which is ap-
parent in all his creations. The company
surrounding Mr. Arliss is an extremely
capable one in all respects, and too much
praise cannot be voiced for excellent work
contributed by each and every one of this
cast.

During the present week, to be exact on
Thursday night, Baltimore enjoys the
unique privilege of hearing the famous
Galli Curci for the first time. This singer,
who has created a sensation in this coun-
try, appears as soloist with the New York
Symphony Orchestra, in the final concert of
its series at the Lyric, a series by the way
which has been remarkably successful.
Galli Curci will sing the Shadow Song from
"Dinorah" and the Mad Scene from
"Lucia." One hour after the seat sale
opened every available inch of space had
been disposed of.

I. B. KNEIS.

PHILADELPHIA

PHILADELPHIA (Special).—There were a
number of important changes this week.
At the Forrest, the Mask and Wig are
giving their annual production—a new skit
with a clever name, "The Bridal Net."
This is the thirtieth annual production of
this club composed of male students of the
University of Pennsylvania.

Arnold Daly is also here this week, April
1, appearing in Philadelphia for the first
time in a number of years. He is playing
at the Broad in "The Master," succeeding
Mrs. Fiske, who closed a successful engage-
ment in "Service." In the minds of many
this is one of the best serious dramas pro-
duced this season locally, and the final act
gave an opportunity for as splendid a bit
of histrionic talent as one could wish for.

This week, April 1, "Oh, Boy" appears
at the Lyric after its successful New York
engagement. "Getting Together," with
Blanche Bates and Holbrook Blinn, the
thrilling Red Cross play, did a very big
business in the one week of its local en-
gagement at the Lyric.

In fact all of the theaters did a very big
business for pre-Easter. A specially strong
show was presented at the Chestnut Street
Theater, "Doing Our Bit," a Winter Gar-
den production. The cast includes Frank
Taney, Henry Lewis, Jas. J. Corbett, and
the business for the entire week was
especially big. "The Man Who Came
Back" is still the attraction at the Adelphi.
J. SOLIS-COHEN, JR.

BOSTON

BOSTON (Special).—Easter week brings
many changes to Boston's playhouses. Leo
Ditrichstein came to the Tremont in "The
King," while at the Colonial the "Cohan
Revue" with Nora Bayes was given. "The
Country Cousin" with Alexandra Carlisle
was seen at the Hollis, and to the Majestic
came Blanche Bates and Holbrook Blinn in
a new war play entitled "Getting To-
gether."

At the other theaters: Park Square,
"Cheating Cheaters"; Wilbur, William Gil-
lette in "A Successful Calamity"; Plym-
outh, "The Man Who Came Back" with
Henry Hull, fourteenth week; Majestic,
"The Rape of Belgium" with John Mason
and Olive Wyndham. The authors are still
working on this new play and later notice
will be given here; Copley, "The Cottage
in the Air."

Kate Ryan, formerly of the historic
Boston Museum, has been specially engaged
by the Castle Square Theater for this week.
She is giving an Irish monologue.

Thomas J. Barry, attorney for Gazzolo
Gatto and Clifford, Inc., of Chicago, wires
the following from Boston to the Mirror:
"My clients wish me to inform you of
the following facts: On Dec. 17, 1917, Jane
Seagrave, of Brookline, Mass., brought a
bill in equity against Gazzolo Gatto and
Clifford, Inc., of Chicago, Ill., to enjoin
them from giving performances of the play
called 'Her Unborn Child,' which was then
being shown at the Globe Theater in Boston,
Mass., upon the claim that this play was an
infringement of a play written and copy-
righted by her entitled 'Suffer Little Chil-
dren to Come Unto Me.' A trial of the case
was held before Judge Dodge of the District
Court of the United States in Boston on
Feb. 20-21 and on Feb. 25. It was argued
by Henry T. Richardson, Esq., attorney for
the plaintiff and Thomas J. Barry, attorney
for the defendant, and March 25 Judge
Dodge handed down a decision that 'Her
Unborn Child' was not an infringement of
Seagrave's manuscript and dismissed Sea-
grave's bill."

D. CLAPP.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Corona
Club staged "Two Little Rebels" and
"Stage Struck." Judge Brady issued a
warrant of arrest for Charles Whittaker,
a Los Angeles motion picture man, for
having passed an alleged worthless check
on George W. Young, owner of the cigar
stand in the Stewart Hotel. Manager Green
of the hotel said Whittaker left without
paying his bill.

The Little People's Theater Club, which
has been recently organized with the ap-
proval of the Congress of Mothers and the
Board of Education, will fill a long vacant
place in the community life, if plans carry.
This club, to which any child may belong,
aims to present at a series of Saturday
morning performances a group of old fairy
tales. No intention is there to make "child
actresses" but to provide wholesome enter-
tainment to stimulate the imagination. The
first performance will be given at the
Casino April 13 and "Puss in the Boots"
will be the bill.

Officers of the Army and Navy gave a
showing of the films of "The Unbeliever"
and "The Star Spangled Banner" at the
San Francisco Hotel.

"Pop" Anson, the old baseball captain,
came to the Orpheum Mar. 31.

Jane Urban, who is a popular stock com-
pany actress of the bay district, and who
has been raised in San Francisco, is giving
up the stage for married life. Her father
was Fred Urban, old stage director of the
old time Tivoli, and her mother was Jennie
Metzler, prima donna at the same old
Tivoli.

The Columbia had Otis Skinner for the
second and last week in "Mister Antonio."
May Robson at this house in "A Little Bit
Old Fashioned," 24.

The Alcazar is still starring Charles
Ruggles and this week "Tonight's the
Night," is the play.

Max Figman and Lolita Robertson are
starring at the Cort in "Nothing But the
Truth." The play opened 18.

Will King, Lew Hearn, "Bonita" and
Clair Starr are making fun and money at
the Savoy in "49 Camp."

The Wigwag has "Me and Mary," at the
head of the bill this week. The films are
"The Silent Stranger," the second series
of the Italian Battle Front and "The Movie
Dummy."

The Orpheum has a bill of headliners
composed of Sarah Padden & Co., Nellie
Nichols, "Vanity Fair of 1918," Basil &
Allen, Phina & Co., The Stantons, The
Sharrocks and "Will Oakland & Co."

The Strand is filming "Ruggles of Red
Gap," The Tivoli, Beatie Barriscale in
"Those Who Pay," and Peggy Hyland in
"The Other Woman."

The "Hip" has Nero's Holiday for a
vaudeville number and as a film bill Mrs.
Vernon Castle in "Vengeance." The
Casino has "Small Town Opry," for vaude-
ville number and films another portion of
"The Hidden Hand." The Alhambra is
showing Carmel Myers in "Girl in the
Dark."

Joseph Santley & Co. will soon come to
the Cort; Robert Mantell, 31, in repertoire.
A. T. BARNETT.

HARTFORD

HARTFORD, CONN. (Special).—Parson's
Theater has been enjoying an excellent
business. Many recent attractions have
drawn capacity houses. The condition of
business is well illustrated by the fact that
"Mother Carey's Chickens," not an ex-
ceptionally successful play in New York,
ran at Parson's for a week to very good
business. Other previous attractions; Wil-
liam Collier in "Nothing but the Truth,"
The Howe Travel Pictur-a and "Flo Flo,"
all drew excellently. A new road company
was seen in "Flo Flo" and after leaving
Hartford it proceeded Westward where it
will ultimately land in Chicago. The cast
was not up to the New York standard in
the opinions of those who have seen both
companies, however the scenery and costum-
ing was attractive. "Flo Flo" is truly
described as "the corset comedy."

Hartford people were much interested in
the appearance of Robert Gleckler as one
of the principals in the "Mother Carey's
Chickens" company. Mr. Gleckler gave a
pleasing, sincere and artistic performance,
as might have been expected by those
familiar with his work as leading man with
one of four local stock companies several
years back. Hartford is now without a
stock company but some day mayhap the de-
ficiency will be remedied. We hear some
talk of a dramatic or musical stock com-
pany at Parson's this summer and hope
that this news, or rather report, is correct.
Parson's was the home of the famous Hun-
ter-Bradford company for some years, a
stock company of higher caliber and con-
taining more recognized stars than any
other stock company ever seen in this coun-
try.

The Palace still continues to hang up the
standing room only card at practically
every performance. The success of the
Palace must largely go to William D. As-
cough, who aside from being manager of
this house, is president of the Connecticut
Theatrical Managers Association, Chairman
of the Government War Films Committee,
and occupant of sundry other like roles.

A. C. Morrison, our local m. p. magnate,
continues to prosper and wear the same
appearance as of yore. Mr. Morrison is
proprietor of the Majestic and the Princess.
The Majestic is the most successful motion
picture house in New England and sells out
its 1,700 seats at a price of 25c.

SEYMOUR WEMYSS SMITH.

TOPEKA

TOPEKA, KANS. (Special).—Grand, Roy
Crawford, manager: Al G. Field's Min-
strels April 3, "Very Good Eddie" March
27.

Majestic, Roy Crawford, manager: R. J.
Mack, assistant manager: Jewel's "Golden
Jubilee" company with a dashing chorus
of pretty girls, opened week of March 25-30
to good business. The Moira Twins, Conrad
Hipp, Leslie Golden, Isabel Morton and
the Jubilee Trio were featured on the pro-
gram.

Novelty, Roy Crawford, manager: Vaude-
ville and motion pictures.

Orpheum, G. L. Hooper, manager: Dorothy
Dalton in "Flare-Up Sal" to capacity busi-
ness, March 25-27. Fatty Arbuckle in "The
Bell Boy," drew hearty applause. Before
each performance the Orpheum nine-piece
orchestra is giving special concerts.

Cosy, Ruth Wright, manager: Carmel
Myers in "My Unmarried Wife," first part
of week, and the latest Jewel super-feature;
Dorothy Phillips in "Grand Passion," doing
excellent business; Maude Butler, who has
been featured on the musical program as
pianist, expects to make a tour of the
Santa Fe reading rooms, giving concerts
in connection with an elocutionist and vio-
linist.

Iris, I. Feltenstein, manager: "The Silent
Witness," featuring Gertrude McCoy and
Frank O'Connor, and Alice Howell, comedy,
presented first part of week in connection
with Iris Current Screen News and Felten-
stein's Orchestra.

Auditorium: Alice Nielsen, prima donna,
ninth number on Elks' Concert Course,
March 28.

H. J. SKINNER.

KALAMAZOO

KALAMAZOO, MICH. (Special).—Nancy
Boyer, for many seasons a favorite with
Kalamazoo audiences in repertoire, made
her first appearance here in vaudeville, at
the Majestic, during the first half of week
Mar. 17, and was enthusiastically received
in her new sketch, "Her First Kiss."
Arthur Chatterdon, playing opposite Miss
Boyer, strengthened the drawing power of
the playlet in Kalamazoo as he, too, was
popular here as a stock player.

"Daddy Long Legs" was given one per-
formance at the Fuller, 22, to an inconse-
quential audience. The picture-play policy
recently adopted by the Fuller, which allows
for only an occasional road show, has had
a detracting effect on legitimate shows, and
this fact has given rise to an opinion, in
theatrical circles, that B. A. Bush will re-
open the Academy of Music, Kalamazoo's
largest theater, which has been dark for
several years.

"The Woman God Forgot" played to
capacity houses at the Elite March 19-21.
On the same dates "The Sin Woman"
failed to draw an average attendance at
the New Theater, despite its equally strik-
ing title and the artistic work of Irene
Fenwick.

CHARLES C. CONN.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—R. C. Carton's "Lord and Lady Algy," with William Faversham, Maxine Elliott, Irene Fenwick and Maclyn Arbuckle in the leading roles, at the Belasco, opening the engagement to a large and appreciative audience. "Love o' Mike," whose Washington engagement has been twice deferred, follows.

"General Post" is the current week's attraction at the National presenting William Courtenay and Thomas A. Wise with capable supporting company. "The Laughing Fool," the new David Belasco-Charles Frohman production, comes next. For the fifteenth week of the successful musical season at Poll's, The Poll Musical Players are meeting with universal praise and approval for a pronounced artistic presentation of "The Wizard of Oz."

Lillian Shaw, the character comedienne, and the Rita Mario Orchestra of ten girls are the headliners on the B. F. Keith program. The Bostonian Burlesquers, one of the star attractions on the Columbia circuit, are at the Gayety, presenting a two-act burlesque, "Lil' Ole New York." Frank Finney heads the company that includes Caprice, Kathryn Dickey, Phil Ott, Nettie Nelson, George Mack, Bobby Van Horn, Jimmy Hunter and Rose Bernard.

A Shakespearian benefit under the personal patronage of Mrs. Woodrow Wilson will be given at the Belasco Theater, Apr. 19. R. D. McLean and Odette Tyler will present "The Merchant of Venice," supported by a strong company. The proceeds will go for the American Military Hospital, No. 1 in France and for the George Washington University Hospital.

The Moore Theater Corporation, Tom Moore, president, have acquired large business property on F Street, between 10th and 11th Streets, and after raising the buildings the work of construction of Moore's new "Acadia" motion picture theater will be commenced, promised to be, when completed, the symbol in Washington of elegance in design, equipment and furnishings and of the finest motion pictures in America and Europe. It will have a seating capacity approximating 1,000.

Arrangements are being made to show here the picture of Ambassador Gerard's "My Four Years in Germany" to the members of Congress. A representative is negotiating for the use of the Senate caucus chambers and a House committee room, and has been in consultation with the Speaker of the House and with the chairman on rules for the Senate to obtain these concessions. The showing will be made exclusively for senators and representatives only as an opening appeal to help insure the success of the third liberty loan.

JOHN T. WARDE.

RICHMOND, VA.

RICHMOND, VA. (Special).—The bright farce, "Twin Beds," delighted large audiences at the Academy of Music March 20, 21, and matinee 21; an excellent company, which upheld the reputation of the piece as a laugh-getter. Josephine Saxe, as the effervescent little wife, was charming; Antoinette Rochie, in the amazon role of Signora Monti, managed her "dago tenor" with masterful muscles and threats, and drew a full share of applause; Luis Alberni, in the part of Signor Monti, showed excellent comedy sense; Norah was entirely satisfactory in the hands of Kathryn Mills.

Robert Campbell's production of J. Hartley Manners' successful romantic comedy, "Peg o' My Heart," proved to be one of the most popular plays and attracted large audiences at the Academy of Music March 22, 23, and matinee 23. "Mutt and Jeff Divorced" did very good business March 25-27, with matinee 27.

All moving picture houses are doing excellent business.

NEAL AND MCCONNELL.

DETROIT

DETROIT, MICH. (Special).—Richard Walton Tully presents Mr. and Mrs. Sidney Drew at the Garrick, week of Mar. 25, in "Keep Her Smiling," a comedy by John Hunter Booth. This is the first time the Drews have been seen here in arctural drama for a long time and they made a decided hit. Current week, "The Very Idea."

The bill at the Temple week of Mar. 25 was headed by McIntyre and Heath in their old skit, "The Man from Montana."

The most important moving pictures, week Mar. 25, were Mary Garden in "The Splendid Sinner," at the Washington; Pauline Frederick in "La Tosca," at the Broadway Strand; Dorothy Dalton in "Plare-up Sal," at the Madison, and "The Unbeliever," with Raymond McKee, for its third week at the Majestic.

MARION SEMPLE.

ELMIRA

ELMIRA, N. Y. (Special).—The Radium Models, Chick Family, Dancing La Vars, Cahill and Romaine, Miss Gillis and Co., Dawson and Dawson and "The Beauty Fountain" drew large business to the Majestic, March 25-30.

The Regent featured George Beban, Enid Bennett and Constance Talmadge; The Colonial, Marguerite Fisher, Harold Lockwood and Clara Kimball Young; the Amuse, Alice Joyce, Elaine Hammerstein and Douglas Fairbanks.

J. MAXWELL BEERS.

MILWAUKEE

MILWAUKEE, WIS. (Special).—Week March 25, Geo. Fischer of the Alhambra has contracted for all succeeding Chaplin films for the season and will present them as they are released. Pauline Frederick's newest Paramount film, the classic "La Tosca," opened a four-day run at the Alhambra. The seventh chapter of "The Son of Democracy" will also be shown. The Alhambra is running full capacity.

Burton Holmes will give one travelogue additional to those announced as his 1918 course, "The Canadian Rockies." This will appear at the Pabst where the balance of the series were shown.

"The Dream of the Orient" opens the bill at the Miller with a chorus of young women who are of unusual beauty. Oriental embroideries and rugs embellish the scene with its soft shaded lamps. A patriotic sketch called "Lincoln of the U. S. A." shows the martyred president as making his famous orations. The Miller is frequently filled to capacity.

"The Turn of a Card" at the Strand was witnessed by a tremendous crowd at the opening presentation. The crowds jammed the lobby almost incessantly. Bessie Love in "The Great Adventure" is coming. The Strand orchestra continues to provide appropriate and well-selected accompaniment.

Another interesting selection of plays for this week's Shubert offering. Manager Harry Minturn has secured "Playthings" in which he and Miss Robinson play the leads. Miss Robinson again is winning the hearts of her audience and Mr. Minturn their smiles. The cool grace with which the tense situations are handled by Mr. Minturn and the properly spoken word in times of strain never fail to win a generous applause.

The Merrill will present two very popular films for the week. The first is Viola Dana in "Breakers Ahead," and the next Harry Morey in "The Desired Woman." Merrill audience do not fail to appreciate the advantages offered by this progressive theater and attendance is good.

Eddie Foy and family are leading the Majestic bill. This season the vehicle is "Slumwhere in New York" and the sketch is well presented.

The Empress is showing "The Bohemian Girl." The same cast and chorus sing and dance. The feature of the bill is a rain song in which real water in the form of an April shower descends upon the chorus amid the play of vari-hued colors.

Douglas Fairbanks in "In Again Out Again" is the Princess feature playing to good houses.

In conjunction with the Auto Girls Manager Fox of the Gayety is showing two added attractions. Simonds and Lake form the chief attraction. Miss Carol Schroeder is noted for her dancing. Venetti, a piano accordionist, with a repertoire that covers classical, popular and ragtime music is drawing generous applause. In the cast are James J. Lake, Rae Davis, Ruth Page, Billie Barnes, Ernest Fisher and Tommy Brooks. A riot of fun and music is a good term for the bill.

JOSEPH A. KISS.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "Seven Days' Leave," military comedy, played March 19, 20 to good business. Orpheum attractions. The Morgan dancers headlined. Others: Tarzan, Mucari and Bradford, Francis Yates and Gus Reed, Bailey and Burley, Three Natalie Sisters, Leary and Coe.

Hippodrome: "The Campus" headed first half of week of March 19. Others: Edythe Sterling, The Packard Trio, Billy and Ada White, Stamp and Stamp. Second half, Harry Mason and company, Delavan Brothers, Barry, Nelson and Barry, Cecile Trio, Van Atta and Gershon.

After a spirited controversy in which members of the Spokane Chamber of Commerce, musicians' union, theater managers and others took part, it has been decided that the playing of the "Star Spangled Banner" should be commended at all of the theaters now following the custom, and that others should be urged to do likewise. Complaint had been made by a soldier that the national anthem should not be played at every theatrical performance. Then the controversy began. Finally the military affairs committee of the Chamber of Commerce secured a ruling from the Judge advocate general of the army saying that the playing of such a selection in no way violated the military laws or any others. The publication of this ruling has been followed with protests against any abbreviated version of the air being permitted. Incidentally Clark Walker, manager of the Pantages Theater, where the problem arose, has received some splendid publicity, whereat he chuckles.

Larry Trimble has signed a contract with the Washington Motion Picture Corporation, as director of productions to be started soon in the new Minnehaha Park studio, and to take charge of marketing the output of the local plant. Mr. Trimble, a graduate in short story writing and an athlete, has several productions to his credit as a director. Among the best known are "Mr. Old Dutch," "Auld Lang Syne," "Battle Hymn of the Republic," "Door Steps," "East is East," "The Auction Block," "The Light Within," and "Spreading Dawn."

The Singing Midgets, playing at Pantages Theater this week, has been held over as the headliner for another week on account of capacity houses at every performance. This is the first time in the history of Pantages vaudeville in Spokane that an act has been held over for two weeks.

REN. H. RICE.

NEW HAVEN

NEW HAVEN, CONN. (Special).—The Rape of Belgium" had its premiere at Shubert, March 21. To begin with it is sheer melodrama and to end with it is gruesome. As one local reviewer said—it should sell Liberty Bonds because of the horrors it depicts. The cast should carry the play through, however, unless the sensational name fails to draw. John Mason gave a remarkable interpretation of a German general as did Malcolm Williams; Olive Wyndham as an American girl was charming and clever; Conway Tearle was less happily cast than when last seen here with Emily Stevens in "The Fugitive," but he was still the debonair hero. The rest of the cast measured up to the standards set by the principals.

"Two Pairs," a new comedy by Donald MacLaren, received a clever presentation at the hands of a capable cast at the Shubert, 25-26-27. It is a clean light comedy which requires no thinking to enjoy and is slightly English in structure. E. E. Clive as the valet furnished the most comedy, while he had a very good partner in Miss George Lawrence as Lucy. Beatrice Terry and Lionel Glenshaw were both excellent as Sylvia and her lover, who masquerades as the valet; Roland Hogue played John the brother well. Walter McEwen and Leonard Booker deserve mention for good work.

"An American Ace," another of the A. H. Woods war plays, 28-29-30. It is by L. J. Carter and has four acts and thirteen scenes. Charlotte Greenwood in "So Long Letty," April 1-2-3.

Palace: Christie MacDonald, late of "The Spring Maid" was the headliner at the Palace first three days and drew a crowd all her own. She is very popular here. Her act is entitled "Cupid's Mirror," and she is supported by Irene Bowan and Donald Roberts. Kenney and Nobody registered a big hit in a novelty act. Gladys Taylor and Co. gave an artistic dancing act. Ryan and Joyce had a splendid song vehicle.

Olympia: First three days are picture days. Julian Eltinge in "The Widow's Might" was novelly advertised as the best dressed woman in New Haven. It drew well. Viola Dana in "Breakers Ahead" and "Those Athletic Girls," a Sennet comedy, completed the bill. Miss Larline Lane was the vocalist. Last three days George Heban in "One More American" and vaudeville.

Bijou: Six Virginia Steppers with Bella Ross, Marzella Birds, Marion and Elliott, Lewis and Hurst, Raymond Wilburt was the vaudeville offering. J. Barney Sperry in "Real Folks" was the picture. The "Eagle's Eye" is running too. McOrmack will sing here at Woolsey Hall, April 9.

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The Joy Theater, another M. P. house, reports business is good.

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LOUISVILLE

LOUISVILLE (Special). — "Pollyanna," seen for the first time in Louisville, occupied the stage at Macauley's March 18-23 to good business. "Robinson Crusoe," 25-27.

"Henpecked Henry," featuring Billy House, was the attraction at the Gayety, 17-23, followed by "Bringing Up Father Abroad."

The Mary Anderson Keith House had large crowds twice daily, week ending 23; prominent on the bill were Jimmy Duffy and Jack Inglis, Billy Abbott and Elmore White, Alexander O'Neill and Sexton, Sylvia Clark, and Wilfred Clarke. Business also was good at the B. F. Keith bargain price National Theater, feature there being the farce, "Under One Roof," and the musical nonsense, "Keep Moving."

The moving picture places continue their prosperous course, largely due to the fact that extremely high class attractions are offered. Week 17-23 notably in this connection are Douglas Fairbanks, Olive Thomas, Frank Keenan, and people of that calibre, in the latest offerings of filmdom. Further interest in this connection is to be found in a screen version of "Calvary" Alley, Alice Heggan Rice's well-known story.

A sad event of the week was the death of Lillian Cook, a Louisville girl, who was making an enviable success on the stage. Her last appearance in this city was in an important role in "Potash & Perlmutter."

H. C. Wood of the historic Kentucky nearby city, Harrodsburg, is rapidly coming to the front as a scenario writer for the Metro Film Co.

Plans are being worked out to further beautify and decorate the Liberty Theater at Camp Taylor, a citizen's committee having been appointed by the mayor to perfect the details. The theater is proving a success, many notable attractions appearing there, and drawing good attendance.

CHARLES D. CLARKE.

SEATTLE

SEATTLE, WASH. (Special). — Metropolitan: "The High Cost of Loving," with Kolb and Dill, extended their engagement another week after March 21. This company was greeted by packed houses the 5 at week of their appearance and other dates were canceled in order to continue their very pleasing farcical comedy.
Pantages: "The Bombardment and Destruction of Rheims" was the topline at this popular vaudeville theater. "Cabaret De Luxe," with Bill Richmond and chorus; Hager and Goodwin, singing comedians; Mary Dorr, impersonator; Merna and Merle Kahler, comedians; episode No. IX, serial "Who Is Number One?" Good business.
Moore: Blossom Seeley, in "Seeley's Syncopeated Studio," was the featured attraction week of March 17.

Orpheum: O'Brien and West and their Ginger Girls in a return engagement, is the headliner.

Palace: Hip: Bonamor's Arabs is the main feature of a strong bill at this theater. Gaiety: Burlesque, with the Armstrong Folly Company.

Motion Pictures — Liberty: Taylor Holmes, in "Ruggles of Red Gap." Clemmer: William Farnum featured in "The Call of the Woods." Strand: Alice Brady, in "The Knife." Coliseum: Norma Talmadge, in "By Right of Purchase." Mission: "The Gun Woman," with Texas Guinan. Rex: Norma Talmadge in "The Secret of the Storm Country." Colonial: "Guns and Greasers," featuring Dorothy Phillips.

CAROLINE MENDELL.

WINONA

WINONA, MINN. (Special). — Opera House: Morrie Streeter's "Land and Joy Girls," March 10, 11, packed the house at popular prices. "Watch Your Step," March 18, played to big business. Lyman Howe's Travel Festival, March 30; "Oh, Boy," April 9.

Colonial: "Virginia Pearson in 'Stolen Honor'; Bessie Harriscare, 'With In the Cup'; Ethel Barrymore, 'The American Widow'; Norma Talmadge, 'Ghosts of Yesterday'; Tom Mix, 'Cupid's Round-Up.' Princess: "Vengeance—and the Woman"; Patty Arbuckle, "A Country Hero"; W. S. Hart and Billy West; business satisfactory.

F. H. HASTINGS.

PATERSON

PATERSON, N. J. (Special). — Comedy reigned supreme at the Empire, week March 25-30, when Richard Buhler and his company of Theopians presented "Charley's Aunt" to a series of good houses. All members of the company acquitted themselves in their usual capable manner and made a laughing carnival of each performance. Week April 1-6 "Pals First."

At the Lyceum "The Thirteenth Chair" proved a dramatic treat, March 22-23, and was fairly well patronized. The company was a very capable one throughout, but Joseph R. Garry deserves special mention for the way he put over the rather difficult part of the Inspector. Manager Steele of the

company reports a very prosperous season which closed March 30, when he can be found at his well appointed home in the suburbs of the Windy City.

J. C. BUSH.

NORWALK

NORWALK, OHIO (Special). — Gilder Theater (F. H. Clary, manager): "Experience," with the New York and Chicago cast was the attraction at the Gilder, March 22-23. Undoubtedly this was the best production ever offered the theater patrons of Norwalk, and it is to be regretted that it did not draw the business it so richly deserved. House dark week of 25-30. "So Long Letty," April 6.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Louisville, Ky., 1-3; Lexington 4; Springfield, O., 5; Terre Haute, Ind., 6.
AMERICAN Ace (Messrs. Shubert): N.Y.C. 2—Indef.
AMONG Those Present (Geo. C. Tyler): Pittsburgh, 1-6.
ANGELIN, Margaret: Chgo. 1-2.

APHIL (Chas. Hopkins): N.Y. C. 2—Indef.
ARLISS, George (Klaw and Erlanger and G. Tyler): Baltimore, 1-6.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—Indef.
BIRD of Paradise (Oliver Morosco): Racine, Wis., 1; Rockford, Ill., 2; South Bend, Ind., 3; Wabash 4; Huntington 5, Ft. Wayne 6.

BIRD Youth (Lou Tellegen): Bklyn 1-6.
BOOMERANG, The (David Belasco): Balto. 1-6.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—Indef.
CHEATING Cheaters (A. H. Woods): Boston Mar. 18—Indef.

COME Out of the Kitchen (Henry Miller): Rochester 2-3.
COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—Indef.

COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Boston 1—Indef.
DAILY Arnold: Phila. 1-13.

DANGEROUS Girl (Ed. W. Rowland): Shamokin, Pa. 1-2; Salisbury 3; Williamsport 4-6; Hazleton 8-10; Wilkesbarre 11-13.

DAUGHTER of the Sun (Rowland and Howard): Louisville 31-April 6; Middletown, O., 7; Kenosha, Wis., 8; Racine 9; Fond du Lac 10, Appleton 11.

DITTRICHSTEIN, Leo (Cohan and Harris): Boston 1-20.
DREW, John (John D. Williams): Chgo. Mar. 11—Indef.

EVERYWOMAN (Henry W. Savage): Knoxville, Tenn., 1; Asheville, N. C., 2; Johnson City, Tenn., 3; Bristol 4; Bluefield, W. Va., 5; Huntington 6.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y. C. Aug. 22, 1917—Indef.
FAVERSHAM, William: Washington, 1-6.

FOUNTAIN of Youth (Henry Miller): N.Y.C. 1—Indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—Indef.

GENERAL Post (Chas. Dillingham): Washington 1-6.
GETTING Together: Boston 1-13.

GYPSY Trail (Arthur Hopkins): N.Y.C. 1-6.
HER Country (Walter Knight): N.Y.C. Feb. 21—Indef.

HODGE, William (Lee Shubert): N.Y.C. Feb. 25—Indef.
LAUGHTER of Pools (Chas. Frohman, Inc.): Atlantic City 1-3; Wilmington 4-6.

LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917—Indef.
LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—Indef.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—Indef.
MADONNA of the Future (Oliver Morosco): N.Y.C. 1-6.

MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—Indef.
MAN Who Came Back (Wm. A. Brady): Boston Dec. 24—Indef.

MAN Who Stayed at Home: N.Y.C. 1—Indef.
MANTELL, Robert (Wm. A. Brady): "Frisco 1-13.

MARY'S Ankle (A. H. Woods): Toronto 1-6.
MRS. Warren's Profession: N.Y.C. Mar. 11—Indef.

NANCY, Lee (Henry B. Harris Est.): Toronto 1-6.
NOTHING But the Truth (Anderson and Weber): N.Y.C. 1-6.

OLCOTT, Chauncey (Cohan and Harris): Chgo. Mar. 4—Indef.

ONE Girl's Experience: Pottstown, Pa., 1; Bristol 2, York 3; Frederick, Md., 4; Cumberland 5-6.
PAIR of Petticoats (Messrs. Shubert): N.Y.C. Mar. 18—Indef.
PAN and the Young Shepherd: N.Y.C. Mar. 18—Indef.

PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—Indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef.

POLLYANNA (Klaw and Erlanger and G. Tyler): Montreal 1-6.
ROBSON, Mary: San Jose, Cal., 3; Modesto 4; Sacramento 5-6; Medford, Ore., 8; Eugene 9; Salem 10; Portland 11-13.

SEVEN Days' Leave (Lawrence Anhalt): N.Y.C. Jan. 12—Indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—Indef.

SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—Indef.
SKINNER, Otis (Chas. Frohman, Inc.): Los Angeles 1-6.

SOLAB Yon (Messrs. Shubert): N.Y.C. Mar. 19—Indef.
SUCCESSFUL Calamity, A (Arthur Hopkins): Boston Feb. 25—Indef.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—Indef.
TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—Indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—Indef.
TURN to the Right (Smith and Gould): Louisville 4-6.

UNCLE Tom's Cabin (Wm. Kibbe): Pittsburgh 1-6; Cleveland 8-13.
UPSTAIRS and Down (Oliver Morosco): Pittsburgh 1-6.

VERY Idea (Anderson and Weber): Detroit 1-6.
WARFIELD, David (David Belasco): Chgo. Jan. 22—Indef.

WILD Duck (Arthur Hopkins): N.Y.C. Mar. 11—Indef.
YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—Indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BRIDGEPORT: Lyric.
BROCKTON, Mass.: Hathaway.

BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.

BUFFALO: Star.
BUTLER, Pa.: Majestic.
DENVER: Family.
DENVER: Denham.

DES MOINES: Princess.
DETROIT: Adams.
EL PASO, Tex.: Crawford.

GERMANTOWN, Pa.: Orpheum.
GRAND RAPIDS: Columbia.
HAVERHILL, Mass.: Academy.

HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.

KANSAS CITY, Mo.: Grand.
LAWRENCE, Mass.: Colonial.
LINCOLN, Neb.: Oliver.

LOS ANGELES: Morosco.
LYNN, Mass.: Auditorium.
LYNN, Mass.: Central Square.

MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.

MOLINE, Ill.: Palace.
MONTREAL: Empire.
NEW HAVEN, Conn.: Hypocrite.

NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.
NORTHAMPTON, Mass.: Academy of Music.

OAKLAND: Hippodrome.
OAKLAND: McDonough.
OAKLAND: Playhouse.

PATERSON, N. J.: Empire.
PATERSON: Pitt.
PORTLAND, Ore.: Baker.

PROVIDENCE: Opera House.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.

SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.

SAN FRANCISCO: Alcazar.
SARASOTA, Fla.: Strand.
SCENECTADY: Van Culer.

SHARON, Pa.: Morgan Grand.

SIoux CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
TRENTON, N. J.: Trent.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Polka.
WASHINGTON: Howard.
WICHITA, Kan.: Liberty.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

CHEER Up (Charles Dillingham): N.Y.C. Aug. 23, 1917—Indef.
CHU Chin Chow (Elliott Comstock and Gest): N.Y.C. Oct. 22, 1917—Indef.

DOING Our Bit (Messrs. Shubert): Phila. Mar. 25—Indef.
FANCY Free (Messrs. Shubert): Chgo. Feb. 24—Indef.

FLU-PLO (John Cort): N.Y.C. Dec. 20, 1917—Indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—Indef.

HAVE a Heart (Henry W. Savage): Columbus, Ga., 1; Albany 2; Macon 3; Augusta 4; Columbia 5; Camp Jackson, S. C., 6-7; Orangeburg 8; Darlington 9; Fayetteville, N. C., 10.

HITCHCOCK, Raymond: Chgo. Mar. 17—Indef.
LAND of Joy: Cinl. 1-6.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—Indef.
LET'S Go: N.Y.C. Mar. 9—Indef.

LOVE o' Mike (Marbury and Shubert): Bklyn 1-6.
MATTIE (Messrs. Shubert): N.Y.C. Aug. 16, 1917—Indef.

MATTIE (Messrs. Shubert): Chgo. Jan. 30—Indef.
MY Soldier Girl (Leconte and Plesher): Johnson City, Tenn., 1; Bristol 2; Pulaski, Va., 3; St. Petersburg 4; Newport News 5.

OH, Boy! (Fay Comstock): Peterboro, Ont., Can., 1; Hamilton 2-3; St. Catharines 4; London 5-6; Syracuse, N. Y., 8-10.

OH, Boy! (Fay Comstock): Phila. 1—Indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—Indef.

OH Look! (Harry Carroll and Wm. Sheer): N. Y. C. Mar. 7—Indef.
PASSING Show of 1917 (Messrs. Shubert): Cinl. 1-6.

RAINBOW Girl (Klaw and Erlanger): N.Y.C. 1—Indef.
RAMBLER Rose (Chas. Frohman, Inc.): Battle Creek, Mich., 1; Kalamazoo 2; Grand Rapids 3; Lansing 4; Ann Arbor 5; Toledo, O., 6.

REVUE of 1918 (Cohan and Harris): Boston 1—Indef.
RIVIERA Girl (Klaw and Erlanger): Chgo. Mar. 24—Indef.

SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—Indef.
SOME Little Girl (Anderson and Weber): Chgo. Mar. 25—Indef.

STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—Indef.
TICK Tock Girl (Boyle Woolfolk): Huntington, Ind., 1-2; Wabash 3; Kokomo 4-6.

TOOT-TOOT (Henry W. Savage): N.Y.C. Mar. 11—Indef.
ZIEGFELD Follies of 1917 (Florence Ziegfeld, Jr.): Buffalo 1-6.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—Indef.
FIELD, Al. G.: Wichita, Kan., 2; Topeka 3; St. Joseph, Mo., 4; Des Moines, Ia., 5-6.

HILL, Gus: Toronto, 1-6.
O'BRIEN, Neil (Oscar E. Hodge): Brunswick, Ga., 1; Savannah 2; Augusta 3; Columbus, S. C., 4; Anderson 5; Greenville 6.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Kingston, Ont., Can., 1-2; Ottawa 3-6.

THE ROUND-UP IN CANADA

Toronto

Toronto (Special).—Princess, March 11-16: Mital in "Pom-Pom," to medium attendance after the first night. Mital is a charming little lady, but lacks voice; while a fairly good soubrette, her vehicle is nothing. The company outside of McNaughton (who has a bad part), is mediocre.

Royal Alexandra: "Les Miserables" the Fox film, with William Farnum, to splendid attendance. We have had other films of this gruesome though thrilling tale, but none as beautifully done as this one.

Grand: Fiske O'Hara in "The Man from Wicklow," to capacity attendance. So popular is Mr. O'Hara that he was forced to give an extra matinee on Friday.

Shea's: A splendid bill, of which Madame Ohrman, a very brilliant and beautiful soprano, was by far the best. Eddie Leonard was well received, and Bayonne Whipple with Walter Huston in "Shoes" were also well liked. Capacity business.

Loew's: "Diamonds and Pearls" with Kitty Gordon, a film of unusual interest leads the week's good bill. S. Miller Kent in "The Real Mr. Q." has a nice snappy skit, and Harris and Manion are well received. Large attendance.

Hippodrome: A nicely balanced bill, of which "Jonah," with the Hawaiian company, are the best. Mallory Keough and company and Alf Grant please; also Hill, Donaldson and company. Good attendance. Regent: Mabel Normand in "The Floor Below" is the chief film and is well liked. Miss Normand is deservedly popular here and Tom Moore, her lead, again shines. Allen: Douglas Fairbanks in "Headin' South," to large attendance.

The Allens have purchased property and will build a motion picture house. GEO. M. DANTREE.

Regina

Regina, Sask. (Special).—Mrs. Wiggs of the Cabbage Patch (United Producing Company), Feb. 25-27, pleased, good business. May B. Hurst, Grace Leigh, and William Lennox deserve special mention. Vaudeville, 28-Mar. 2, including Von Etta and Gershon, Harry Mason & Co., Barry and Nelson, and the Cecile Trio, also Pathe feature, "The Heart of Ezra Greer," with Frederick Warde. Good bill to capacity. Phyllis Nelson Terry in "Maggie" packed the house 4-6. Miss Terry made a favorable impression on the large audience, the balance of company were also good in their respective parts. Vaudeville, 7-9, including Kennedy and Nelson, D. Lear, Gaywelle and Everette and company, and "The Sea Bowers." Pathe feature, "War and the Woman" completed good bill to capacity. Army and Navy Veterans Minstrels, 11-13, Carter, 18-20; "The Brat," 25-27; "Seven Days Leave," 28-30. Vaudeville between dates.

City Hall: Harry Lauder, 4, turned hundreds away. Owing to severe snow storms in Saskatoon district, the Lauder company did not arrive in Regina until 7 P.M., matinee performance canceled.

Rose: June Caprice in "Patsy," Feb. 25-26, William S. Hart in "Wolf Lowery," 27-28; Mabel Normand in "Dodging a Million," Mar. 1-2; Miriam Cooper in "Betrayed," 4-5.

Ed Bennett in "The Girl Glory," and 2nd chapter of "Vengeance—and the Woman," Mar. 6-7, Alice Brady in "Bought and Paid For," 8-9; capacity business.

Rex: Mary Pickford in "Stella Maris," Feb. 25-27, Julian Eltinge in "A Widow's Might," Feb. 28-Mar. 1, Wallace Reid in "Rimrock Jones," 2; William Hart in "Wolves of the Hall," 4-5; Vivian Martin in "The Petticoat Pilot," 8-9. Good business.

S. G. McINTYRE.

Montreal

Montreal (Special).—"Furs and Frills" was the attraction at His Majesty's, Mar. 11-16. It is pretty and picturesque and served as an excellent medium to display the particular brand of humor for which Richard Carle is noted, and which has made him a genuine favorite. He is admirably supported in his fun making by Burrell Barabretto and Milt Dawson. The ladies' roles are in the hands of Fern Rogers, Harriet Burt and Beth Smalley. The contribution by four Violin Girls to the program is deserving of special mention. Coming, "Oh, Boy," "Oh, You Devil," a tabloid musical show, is the headliner at Lowe's and proved very attractive. Frances Rice in her impersonation of stage figures is another interesting item. Madame Doree in impersonations of various great opera singers proved a most attractive headliner at the Princess. "The Fashion Shop Revue" was the headliner at the Francis and met with a cordial reception. "A Bull's-Eye Episode," an O. Henry drama of the Spanish War, and a Pathe Gazette are included in the moving pictures. The Social Maids, with George Stone and Etta Pillard, are drawing big crowds to the Gayety. W. A. TREMAYNE.

Hamilton

Hamilton, (Special).—When the "Doing Our Bit" Company appeared at the Grand Opera House here recently, Mrs. Staples, mother of Jean Staples, one of the Winter Garden beauty brigade from New York, had an attack of lung trouble and was sent to the hospital, where she was found to be in a critical condition. Alderman Robert Stamp, an attaché of the

Grand, raised money to help her to return to New York. When the company playing in the Alexandra Theater in Toronto heard of it they collected and sent her \$120. The manager of the company gave Mrs. Staples a week's leave of absence. She went to New York and is now in Bellevue Hospital, doing well, and later will be placed in a sanitarium.

At the Grand, week Mar. 18, Donald Brian in "Her Regiment," Mital in "Pom Pom," John Barrymore and Constance Gothier in "Peter Ibbetson," Albert Brown in "The White Feather," Anna Held in "Follow Me," Fiske O'Hara in "The Man from Wicklow."

The Lyric has high class vaudeville, the Pathe Weekly, and Triangle Comedies. Recent popular photoplays: Mae Marsh in "Field of Honor," Alice Brady in "Woman and Wife," Constance Talmadge in "The Studio Girl." All the picture houses are doing good business. MINNIE JEAN NISBET.

Calgary-Edmonton

CALGARY (Special).—Grand, March 4-6, Orpheum vaudeville: Oakes and Delour, Cooper and Robinson, George Damerel and company in "The Little Liar," in which the best work was done by Myrtle Vail and Edward Hume. "In the Zone," a Washington Square play with a very capable cast: Lasker-Worth company, Bert Wheeler and Tom Moran and Haruko Onuki, Japanese soprano; the two last named were much the best acts in the bill. Elsa Hyan and company in "Out There," March 7-9; excellent company and play thoroughly enjoyed; good business all week. Orpheum vaudeville, March 11-13, headlined by Leona La Mar. "The Girl with the Thousand Eyes." Return engagement, March 14-16, of the United Producing Company's "The Brat," featuring Rea Martin; good business.

Pantages, March 11-16: Gangler's Canine Garden, Elizabeth Cutty, Joseph Byron, Totten and company, in "Just a Thief"; Mary Norman, Madison and Winchester, Belclair Brothers; good business. Regent: "The Spoilers" and Mae Marsh in "The Beloved Traitor." Empress: Juliette Day in "The Calendar Girl." Allen: Alice Brady in "Woman and Wife." Liberty: Florence La Badie in "The Man Without a Country."

EDMONTON, ALTA. (Special).—Empire, March 4-6: "Out There," fair business; "The Volunteer," a play written by a Calgary returned soldier, depicting army life from the time of enlisting until the arrival in the trenches, all parts played by returned men, proved excellent entertainment; return engagement of "The Brat," good business, March 11-13.

Pantages, March 11-16: Boris Chalmers and De Ross Sisters, good dancing act; The Meyakos, three Japanese children, clever contortion, dancing and singing; Orren and Drew and a tab, musical comedy, "An Heir for a Night." Monarch: Mary Pickford in "Stella Maris." Empress: Carmel Myers in "My Unmarried Wife." Majestic: Gail Kane in "A Game of Wits." Veteran: Olive Thomas in "An Even Break." GEORGE FORBES.

Medicine Hat

MEDICINE HAT, ALTA. (Special).—Empress, W. B. Finley, manager: "Watch Your Step," Feb. 11, S. R. O. The outstanding features of this attraction consisted of plenty of girls, gorgeous costumes, lots of dancing and much noise, with absence of plot. A fair but enthusiastic audience greeted the first appearance here of the famous pianist, Leopold Godowsky, 13. His playing was a treat.

Motion Pictures: Mae Marsh in the Goldwyn picture, "The Cinderella Man," won admiration from her large and appreciative audiences, 15-16. Monarch, W. B. Finley, manager: Thos. H. Ince presented Dorothy Dalton in "Love Letters," 11-12. The third episode of "The Seven Pearls," in which Molly King is featured, to good business. Pauline Frederick in a Famous Players Paramount picture, "The Love That Lives," 13-14. "A Bedroom Blunder," a Paramount Mack Sennett comedy, delighted the large audiences that turned out to see this laugh producer, 15-16. Other features, third episode of the "Fighting Trail," a Christie Comedy, "Her Awful Predicament," and Pathe Weekly News, S. R. O.

Dreamland, Joe Leonard, manager: Ethel Barrymore in "The White Raven," a Metro wonderplay of unusual power. First episode of "The Red Ace," featuring Marie Walcamp. Packed house, 11-12. Bluebird, all star cast, featuring Ella Hall, Zoe Rae, Emory Johnson and Gretchen Lederer in "My Little Boy." Universal Weekly, Nestor comedy, to splendid business, 13-14.

P. H. RUSSELL.

Ottawa

OTTAWA, ONT. (Special).—Russell: Albert Brown, who is a great favorite here, presented "The White Feather," and "The Love of a King," Mar. 1, 2 and matinee to large audiences, receiving many curtain calls, this being a return engagement.

Fisk O'Hara presenting "The Man from Wicklow," 5-6, and matinee. Richard Carle in "Furs and Frills," 8-9 and matinee. AL H. Wilson in "The Irish 15th," 12-13.

Dominion: W. Olathe Miller and company, Lucy Gillette, Lee, Walton and Henry, Roma Sisters, and Arthur Wadden

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CHARLOTTE WADE DANIEL

CHARACTERS

Grand Opera House, Brooklyn, N. Y.

filled the house at each performance, 28-2. "The Fashion Shop," headliner, 4-9. The Regent: "Marguerite Clark in 'Bab's Matinee Idol' filled the house to capacity, 28-2. Manager Moxley presented 'Parentage' and 'Rimrock Jones,' week 4-9. The musical numbers of the orchestra are a great feature of this popular house. Amédée Tremblay, the well-known organist and pianist, scored a great hit, week 25-2, in piano selections. The Family: Vaudeville and pictures, 25-2, to very good business. J. H. DuBé.

Halifax

HALIFAX, N. S. (Special).—"The Whip" at the Academy three nights and played to N. R. O. nightly. "Civilisation" turned people away. Wallace McDonald, formerly a bank clerk in Halifax, attracted great crowds to Casino, Mar. 1, in "The Marriage Speculation." "Who Is No. 1?" is a feature of the program at the Imperial which runs continuously from 2 to 10 p. m. "The Hidden Hand" is popular at the Empire, which plays all Pathe serials. The Strand is too small to accommodate the crowds to see the vaudeville and "The Mystery Ship." JAMES W. POWERS.

St. John

St. John, N. B. (Special).—Opera House: Worden's Birds and Nellie Fillmore's comedy one-act playlet, "Putting It Over," at top of good bill. Business steady. Imperial: Lina Cavallieri in "The Eternal Temptress" went strong. Mary Galley, concert violinist, and Signor Guarino, lyric tenor, supply the music features. Other theaters all report good business, included in which are the Lyric showing "The Barrier," the Gem with "North of 53," and the Unique screening "The Desire of the Moth." The recently appointed joint manager of the Lyric and Unique is introducing several changes in the running of these houses, which it is expected will have good results. PRACY GIBSON.

OAKLAND

OAKLAND, CAL. (Special).—Orpheum: One of the best bills since the reopening of the Orpheum, headed by the Gertrude Hoffman Revue, which is playing to capacity.

Pantages: Gruber's Animals, Leroy and Cahill, Nancy Fair, Shriner and Herman, Goldie and Ayres, and Ward, Bell and Ward,

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LOUISE MULDER

At Shorty. Characters, Grandmas, Dumas, Agnes.

are offering fine entertainment, March 17-23, and increased attendance is the result. American: Theda Bara in "Du Barry," and Nell Shipman in "The Wild Strain." Franklin: J. Warren Kerrigan in "The Turn of a Card." Kinema: Doug Fairbanks in "Headin' South." T. & D.: "The Sign Invisible," and James Montgomery Flagg's comedy, "The Screen Fan." Broadway: Return engagement of Annette Kellermann in "A Daughter of the Gods." LOUIS SCHENLIER.

STEIN'S MAKE-UP